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The Libertines

THE FULL STORY OF THEIR COMEBACK ALBUM

As told by Pete & Carl

"There are a couple of loose ends I'd like to tie up..." COLUMBO

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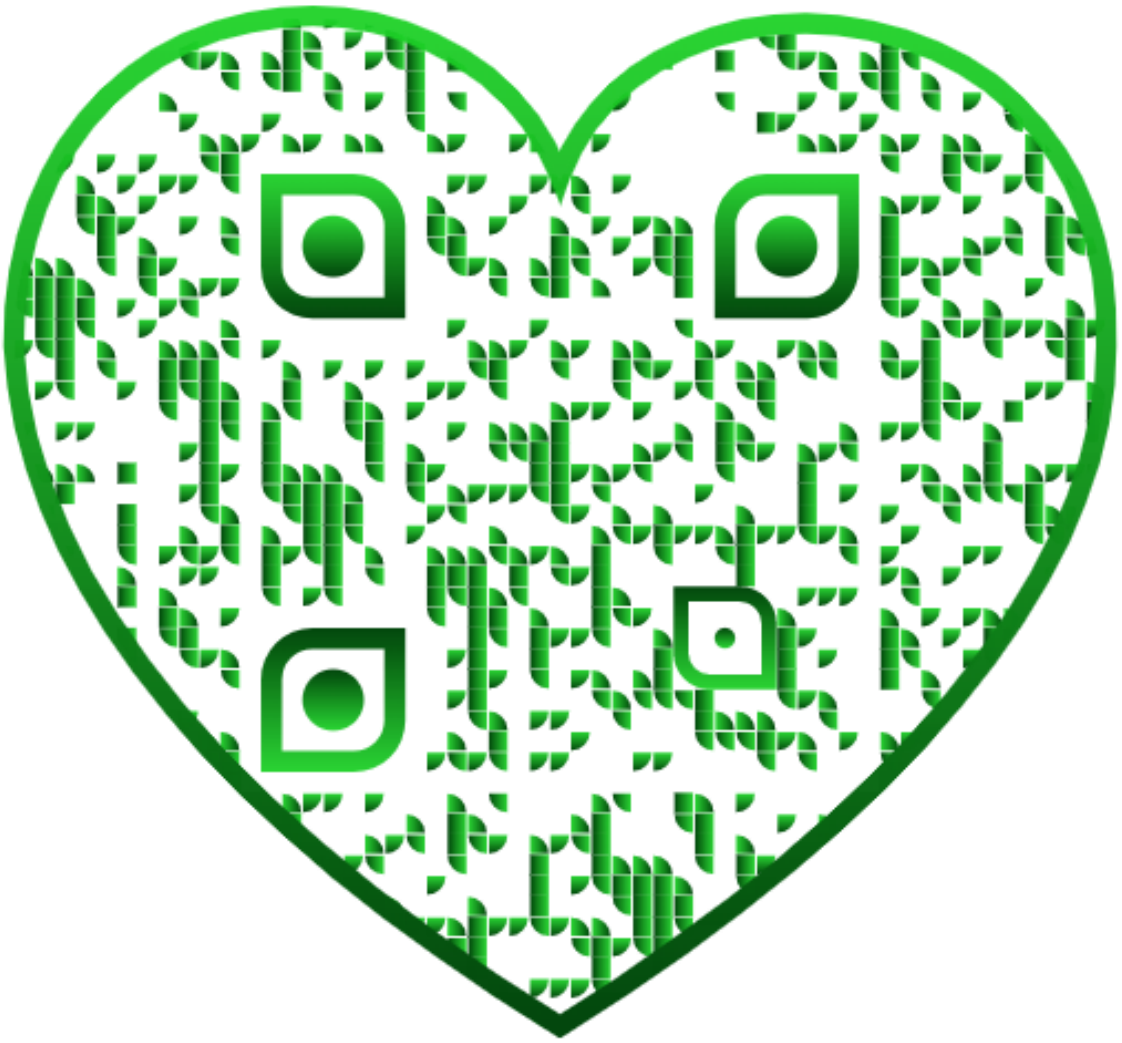

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Having "grabbed the north by the heart" (says Harry Koisser from support band Peace), Courteeners play their very own Spike Island for 25,000 people at Heaton Park. We sneak backstage to help celebrate the biggest gig of their lives and nobble the pasties

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SOUNDING OFF

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LETTER OF THE WEEK

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GROHL VERSUS GROHL

After seeing footage of the Foo Fighters live in Manchester, I have decided they may be one of the best bands of all time. No wonder they're doing Glastonbury. Their performances are always so energetic, and they're one of those bands fine enough to sound exactly the same live as on the album. Dave Grohl was an amazing drummer with Nirvana, but his status as Foos' frontman is even more legendary.
Georgia Puesey, via email

Matt Wilkinson: Strong words there, Georgia. And it's good to see that the perennial 'Dave Nirvana vs Dave Foos' argument is still going strong. Me personally, I've been sitting on that fence so long it's starting to feel like an easy chair these days. On the one hand, you're right, Dave the frontman is *a bit of a dude*. Someone you could easily imagine getting annihilated on absinthe with round at Lemmy's pad, but then also the kind of globe-eating rock god who comes up with a genuinely killer idea every now and then ('Sonic Highways', for example). There's something cool about that. On the other hand, he was in Nirvana. As the greatest drummer since *John Bonham*. You know, the guy who provided the backbeat on the most culturally important rock songs since The Beatles were rattling out 'She Loves You'. Case closed?

COURTED AND FRAYED

My sister and her boyfriend had been together for 10 years. He spontaneously decided to propose to her in the middle of Heaton Park during the Courteeners. The best Courteeners gig ever! So romantic, it's time for them "to take over the world".
Charlotte Falloon, Newcastle

I went to Heaton Park on Friday and it was well worth nearly having a scrap with a tout outside and sleeping two hours on the floor in an Ibis budget hotel for. Courteeners just keep getting better and better. Up there with the best gigs I've been to as well! Enjoyed every minute of it.
Kane Linklater, Scunthorpe

MW: Here, dear readers, we have the two sides of a perfect Courteeners gig. On the one hand, Heaton Park was clearly an event

ANDY HUGHES

that inspired some truly beautiful moments, such as the one described above by Charlotte. And then there's Kane – slumming it in an Ibis before being chased around Manchester by an angry dude in a Kappa hat. Ah, festival season... it's good to have you back.

HOWARDS WAY

Right, so listening to Disclosure's new stuff at Wild Life festival was unreal. They have always been so utterly unique and just the most incredible two boys ever... I thought seeing their set at Reading 2014 was too special but Wild Life? Unreal. Their new songs get under your skin and make you feel so euphoric and at one with the world around you. How do they do it? I have no idea but those two boys are too special. 'Holding On' went in, Gregory Porter absolutely kills it live, and the other new ones – like 'Bang That' – were just out of this world. As an album 'Settle' was sweet but I cannot wait till September to hear those songs on 'Caracal'. Disclosure are the music of this time and are a definite must-see before you die type of band. Wow.
Alexandra Thorne, via email

MW: Can't say fairer than that, Alexandra. If anyone's looking like they're about to step up to the REALLY big stage over the next few months, it's the brothers Howard...

MANICS: UNDERRATED

I had my doubts about seeing Manic Street Preachers play 'The Holy Bible' in full in Edinburgh. To be honest it's a difficult album to enjoy as it doesn't contain the sheer optimism of the likes of 'Definitely Maybe' or the sing-along joy of 'Parklife'. Then there's the presence of Richey Edwards hanging over it, making it even more difficult to listen to. I'm glad I did though as what it contains is pure and raw emotion. Hearing the likes of 'She Is Suffering' and 'Mausoleum' in all their glory made the Manics seem as relevant today as they did all those years ago. Then came a short break and hit after hit with the band even playing 'Condemned To Rock'n'Roll' for the first time ever, before Nicky Wire reclaimed 'A Design For Life' from Britpop and gave it back to the working classes. It's easy to dismiss the Manics. They might not have had the tabloids like Oasis did or the plaudits that Blur had but there's no denying they've got a catalogue of songs that'll stand the test of time. And if one album needs to be experienced and celebrated from the 1990s, it's the Manics' classic, 'The Holy Bible.'
Neil Renton, via email

MW: What's great about the Manic Street Preachers' story is how the fans have stayed with them for all this time. You can probably count the British acts who inspire such devotion on a mass level on a single hand. It's a rare, healthy club to be in. I'm talking Morrissey, The Libertines, Oasis – the kind of acts who fans buy into *every* aspect of, from their clothes to their guitar pedals to their inspirations and beyond. They're lifers, just like the Manics themselves really.

LOOK WHO'S STALKING

I took a selfie two weeks ago with Chris from Muse when they played in NY. Awesome gig, awesome day.
Kevin Monroe, via email

ON REPEAT

NME TRACK OF THE WEEK

1. Foals
What Went Down

As a statement of intent, 'What Went Down' isn't just bold; it's brazen, antagonistic, all up in your grill and challenging you to question its authority. The first single from Foals' forthcoming fourth album of the same name takes the aggressive snarl of 2013's 'Inhaler' and soups it up full of engine oil with juggernaut riffs and howling vocals. Foals have upped their game in a big way.
Lisa Wright, writer

2. Diane Coffee
Everyday

God bless anyone who survives being on the road with Foxygen for more than five minutes, but especially drummer Shaun Fleming. Away from his day job, Fleming creates coolly sharp soul pop under the name Diane Coffee. His 2013 debut 'My Friend Fish' was a lively triumph, but new single 'Everyday' is something else entirely. Veering from Bolan boogie to Jacko sweat before a Stonesy chorus kicks it into next week, it's brilliantly banal.
Matt Wilkinson, New Music Editor

3. Health
Stonefist

The four members of LA noise-rock band Health have always been expert at creating music that pumps, thumps, drills and destroys. Only now, for upcoming third album 'Death Magic', are they introducing pop. After a truly mighty opening 20 seconds 'Stonefist' drops off and Jake Duzsik sings "*And though we know how far we've come, we stay possessed by what we lost*" like he's auditioning to be in Depeche Mode. Large.
Tom Howard, Assistant Editor

4. The Maccabees
Something Like Happiness

Like a shy person who gets suddenly rat-arsed at a house party, the second single from The Maccabees' upcoming fourth album shuffles in anonymously before exploding uncontrollably. Wishy-washy acoustic strumming and hushed drumbeats give way to rousing brass, some classic Maccabees "*Woah woah*"ing and a prickly guitar line. Singer Orlando Weeks celebrates finding peace and sounds happier than he has in ages.
Ben Homewood, Reviews Editor

5. Spector
Kyoto Garden

Brought to you in collaboration with Topman, whose upcoming autumn range is moodily modelled by the band in the video (for fuck's sake), initially 'Kyoto Garden' sounds just as much of a sell-out, but luckily Spector's indie-pop credentials force them to whack a great pop stonk of a hook on, which saves the day, plus frontman Fred Macpherson will always be too hypersexually geeky to pull off that blank synth robot look.
Mark Beaumont, writer

6. Daphni
Usha

Fresh from headline sets with Caribou at Primavera Sound and Field Day, Dan Snaith releases 'Usha' under his Daphni alias. It's unlike previous Daphni songs in that it's an edit combining Indian disco artist Usha Uthup's 'Main Gul Badan' and Detroit producer Alex Israel's clodhopping dance track 'Colugo'. Its breathy vocals and warm techno thrum make it another intriguing diversion from Snaith.
Ben Homewood, Reviews Editor

7. Baby Strange
Californian Sun

When Glaswegian trio Baby Strange emerged in 2013 with early tracks like 'Pure Evil', they sounded dangerous – like the kind of guys who'd knife you as soon as look at you. New track 'Californian Sun' is less back alley menace and more downcast and desolate. Frontman Johnny Madden laments "*California sun, why'd you never come here?*". The Glasgow drizzle might be getting him down, but, here, his band sound better than ever.
Rhian Daly, Assistant Reviews Editor

8. Ducktails
Surreal Exposure

Sweeping guitar and gentle vocals open this gorgeous second single from Matt Mondanile's forthcoming album 'St Catherine' – the Real Estate guitarist's fifth solo record. "*Surreal exposure/When you come over/It's crimson and clover/Keep my composure*", he sings as a harpsichord melody spirals in the background. With Elliott Smith producer Rob Schnapf's help, 'Surreal Exposure' is a dreamy delight.
James Bentley, writer

9. Georgia
Nothing Solutions

'Nothing Solutions' finds London newcomer Georgia wrestling with relationship trauma. "*This could be something... Nothing*", ponders the multi-instrumentalist over a beat that shifts between sticky sludge and icy crispness. The tangle of effects and drums thickens as these three minutes tick by, suggesting she's no closer to a solution. Expect more of the same from Georgia's debut, due via Domino on August 7.
Ben Homewood, Reviews Editor

10. MS MR
Wrong Victory

On 'Painted', the song MS MR unveiled from upcoming second album 'How Does It Feel' back in April, the NYC duo mixed sparkling pop with piano house. On the record's second track, they're stripping things right back and slowing everything down. "*When your skin doesn't feel like home*", sighs Lizzy Plapinger over gentle piano and shuffling drums. Tender suits them just as well as pop pep.
Rhian Daly, Assistant Reviews Editor

NABIL ELDERKIN, DAN KEDNALL, JORDAN HGHES, RICHARD SWIFT, CHARLOTTE PATMORE

ESSENTIAL NEW TRACKS

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11. Jamie xx
Pianna

Jamie xx isn't one for sitting still. Having recently released his solo debut 'In Colour' – which features what's shaping up to be the Song Of The Summer in 'I Know There's Gonna Be (Good Times)' – he's now composed the score for a ballet. Taken from it, this solo piano piece is more in tune with The xx than his recent work, consisting of little more than high keys and low chords that conjure stifling emotion.
Luke Morgan Britton, writer

12. Disclosure
Hourglass feat. Lion Babe

Here's one of the handful of new tracks from forthcoming second album 'Caracal' debuted by the Lawrence brothers in their recent festival sets. This smooth, bass-heavy number features Jillian Hervey, vocalist with rising New York neo-soul stars Lion Babe, and beefs up the sound of 2013's Mercury-nominated debut 'Settle' with layered synths. On this evidence, 'Caracal' will be stuffed with bangers.
Andy Welch, writer

13. Meridian Dan
The Bits

The *Evening Standard* once wrote that Tottenham grime MC Meridian Dan was having "one of the slowest breakthroughs in music" and it certainly seems like he's been around forever without making a real splash. That said, 'German Whip' from 2014 was a quality tune and so is 'The Bits' – a monstrous 'I'm Meridian Dan and I'm hard as nails, alright?'-type track. Although you do wonder why he left this lyric in: "*Everyone's chicken/I'm a cock*".
Phil Hebblethwaite, writer

14. Sweet Baboo
Got To Hang Onto You

"*All I wanna do is play you Northern Soul records while you're lying next to me until late in the night*", sings Sweet Baboo (real name Stephen Black) on this ode to wooing your dream partner without really putting the effort in. It's the second single from Black's upcoming fifth album, 'The Boombox Ballads', and shows off his droll delivery, coming across like North Wales' answer to Harry Nilsson.
Andy Welch, writer

15. The Weeknd
Can't Feel My Face

Having recently collaborated with Ariana Grande and appeared on the *50 Shades Of Grey* soundtrack, Abel Tesfaye's crosshairs are locked firmly on the mainstream. New single 'Can't Feel My Face' sees him team up with pop songwriting giants Savan Kotecha (One Direction) and Max Martin (Taylor Swift) on a floor-filler reminiscent of Jacko at his moonwalking peak. He's on a roll of huge hit singles right now; this might be his best to date.
David Renshaw, Acting Deputy News Editor

16. Statik Selektah feat. Action Bronson & Joey Bada$$
Beautiful Life

What happens when two of New York's biggest, baddest hip-hop powers join forces? A huge, red-hot East Coast banger, that's what. "*The hunger stronger than ever/I can taste blood on my taste buds,*" brags Bronson – but it's producer Statik Selektah who's the real star here, with a chunky beat that comes on like it's dunked in molten gold.
Ben Hewitt, writer

17. The Arcs
Stay In My Corner

That The Arcs' debut release sounds a lot like The Black Keys with an ice cold margarita on a Mexican beach break is no surprise. Headed up by TBK's frontman Dan Auerbach, the collective's languid garage riffing on 'Stay In My Corner' is inspired by last month's Floyd Mayweather Vs Manny Pacquiao fight. Taken from upcoming album 'Yours, Dreamily', it chugs along with a super sweet soul groove and Auerbach's airy vocal makes for a sly sucker punch.
Leonie Cooper, writer

18. Telegram
Needle In The Camel's Eye

This cover of Brian Eno's 'Needle In The Camel's Eye' (from 1973's 'Here Come The Warm Jets') features on the flip side to Telegram's upcoming new single 'Aeons'. The London-based four-piece pump the original's wandering racket full of psychy guitar lines and garage rock atmosphere that judder together nicely until repeated drumrolls and "*Do, do, do, duh, duh, de, doo*"s signal a dash towards a messy finish. Eno would like this.
Ben Homewood, Reviews Editor

19. Hot Chip
Dancing In The Dark

The London dance heroes have been closing their most recent tour in support of latest album 'Why Make Sense?' with a cover of the Bruce Springsteen classic 'Dancing In The Dark'. As you can imagine, Alexis Taylor's symphonic vocal gives the whole thing a curious, blissed-out vibe. It transforms the chest-pounding classic into a five-minute afrobeat dance dazzler – and it's all kinds of boss.
Greg Cochrane, Editor, NME.COM

20. DBFC
Staying Home

On 'Staying Home', Parisian quartet DBFC carry all the elegance you'd expect of a new wave band from one of the world's most stylish cities. Following last year's debut 'Leave My Room' EP, this first release for resurrected dance label Different Recordings (Vitalic, Crystal Fighters) sounds like Django Django if they modelled for Saint Laurent – all smooth, drawled vocals over cantering, snapping beats and woozy synths. Tres chic.
Rhian Daly, Assistant Reviews Editor

TheWeek

▶ EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

Rock'n'roll stars

Liam Gallagher teams up with The Who's Roger Daltrey to lead the one-off revival of 1990s TV special *TFI Friday*

(l-r) Jay Mehler, Bonehead, Zak Starkey, Liam Gallagher, Roger Daltrey and Ian Broudie on *TFI Friday*, June 12, 2015

JEFF SPICER/ALPHA

Talkin' 'bout my generation", rasped Liam Gallagher, in what must count as one of the strangest supergroups ever to exist – even if only momentarily. The lesser-spotted Gallagher brother teamed up with former Oasis cohort Bonehead, The Who frontman Roger Daltrey, current Who drummer Zak Starkey, Lightning Seeds frontman Ian Broudie and Jay Mehler, ex of Kasabian and Beady Eye, to perform 'My Generation' on the one-off revival of TV show *TFI Friday*.

And there could be no doubt about which generation Gallagher was referring to, because the show was a celebration of nostalgia for all things 1990s, when the cult teatime programme was originally broadcast. Along with Gallagher, guests included Happy Mondays frontman Shaun Ryder, whose unrepentant swearing during *TFI*'s original run resulted in a ban on it being broadcast live, and Blur, who performed the Graham Coxon-fronted 'Coffee & TV' in a bid to preserve Damon Albarn's voice for their Isle Of Wight Festival set the following day.

Gallagher's supergroup came as a result of phone calls from presenter Chris Evans himself, said a representative for Daltrey. For Gallagher, who performed 'My Generation' with The Who backing band minus Daltrey for the Teenage Cancer Trust last year, it was a chance too to get one over on brother Noel, who has reportedly never forgiven Evans for taking a cheap shot at Oasis' 1997 album 'Be Here Now'. As Evans explained in 2011: "When 'Be Here Now' came out we opened up a *TFI Friday* with a defibrillator trying to resuscitate it – he saw the joke and hasn't spoken to me since."

Though *TFI* was famous for celebrating boozy lad culture, Gallagher reportedly left as soon as he'd performed, and neither him nor his one-time-only band were present at the afterparty. Bonehead summed up the shift in priorities in a later tweet: "TFI bedtime". ■ DAN STUBBS

Frankie says relax

Space disasters, crushes and Taylor Swift – Frank Turner guides *NME* through his new LP

NME finds a grinning Frank Turner in the sun-dappled beer garden of the Monarch pub in Camden, north London. He's got every right to be cheerful ahead of the release of his sixth album, 'Positive Songs For Negative People' – out August 7 and produced by Butch Walker (Weezer, The Wombats, Taylor Swift). "'Tape Deck Heart' was a downer record; it was a record about failure and heartbreak," he says of his last, altogether gloomier LP. "This is a record about standing up again once you've fallen down, coming out of the tornado shelter once the town has been destroyed and starting to rebuild." Here's Frank's track-by-track guide to its stand-out songs.

The Angel Islington

"We start off back on the banks of the muddy Thames, with the fisher king [character from 'Tape Deck Heart'] feeling sorry for himself, but this time, rather than wanting to throw himself in the river and die, he's going 'Fuck it, I'm going to do something else with my life.' It's sort of a love song as well, about a situation where I fell for a girl who turned out not to be straight. I felt like an idiot, but I'm not bitter!"

Get Better

"I wrote it after listening to 'One Night Stand! Live At The Harlem Square Club' by Sam Cooke. There was a moment when I was wondering whether I was going to make a white soul record. I didn't, which is probably for the best! It's optimistic, unashamed, heart on your sleeve. It's not saying 'Don't worry, be happy', but 'Worry, the world is awful, but fight back'."

"THERE WAS A MOMENT WHEN I WAS WONDERING IF I WAS GOING TO MAKE A WHITE SOUL RECORD"

Mittens

"In thrift shops you can often buy used postcards, which are a fascinating snapshot of someone's life; there's this beautiful, self-contained short story. I got into them when I was sort of seeing someone but it didn't work out; I sent her a postcard and she didn't write back, which I thought was poor form."

Josephine

"I was staying at my sister's house in Lancaster and I had this dream about the name Josephine being whispered in my ear. I thought I didn't know anyone called Josephine until the song was finished when my friend Jo, or Josie, went 'Um, hello?' My favourite lyric on the record is on this song: '*You come as a car crash/I'll go as James Dean*'."

Silent Key

"The Space Shuttle Challenger disaster of 1986 is something I have vague memories of. Christa McAuliffe was a high school teacher who was put on board to engage children with the space programme and then proceeded to die on national TV. What I heard that really threw me for a loop was that she didn't die when the rocket exploded, she died when the capsule hit the water, two minutes and 45 seconds later. I wanted the end to be sung by an American woman to be Christa. The record label were suggesting some of the more famous people that Butch has worked with, like, fucking Taylor Swift. No contact was ever made but they were like, 'Let's ask Taylor'. It was like, 'That's a fucking rubbish idea'. In the end Esmé Patterson, who is signed to Xtra Mile, sang it."

Song For Josh

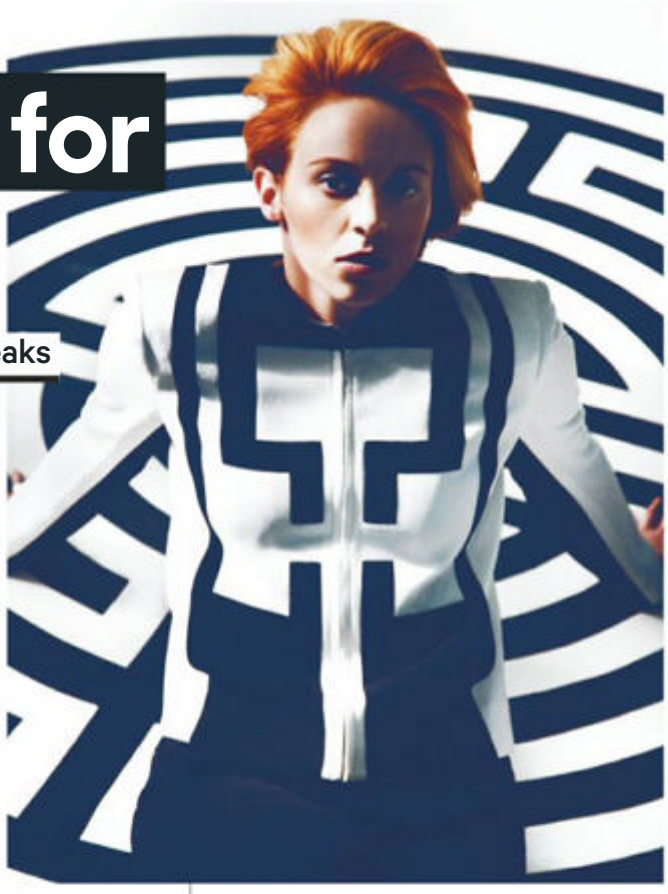
"Josh Burdette was the security guy at the 9:30 Club in Washington DC. He was a staple of the American punk scene. When he died, Green Day had his picture up behind them in stadiums. He and I were very good friends. When I played Wembley [Arena in 2012] he did security for me, which was just an excuse for me to hang out with my buddy. He took his own life the next year – nobody saw it coming at all. The song was recorded in front of his crowd in his venue. His family and all the 9:30 crew were there." ■ LEONIE COOPER

▶Frank Turner & The Sleeping Souls play this year's INmusic festival, Croatia. Joining him in Zagreb from June 22-24 are FFS, La Roux and Placebo. Buy tickets at inmusicfestival.com/en

JJ MEDINA

Back in for the kill

La Roux's Elly Jackson speaks exclusively about writing her pacy third album



"I hate using the word 'jammed', but that's what we've done," La Roux's Elly Jackson is telling *NME*. "We've just jammed for quite a long time and then I've been writing based on those jams." Jackson and songwriting partner Ian Sherwin have recently started work on La Roux's third album, the follow-up to 2014's 'Trouble In Paradise', but she's keen to point out it's still "very, very early days".

"It's hard to talk about the sound at this stage," Jackson continues, "because something that I'm very adamant about with this record is that I really want the music itself to tell us where it wants to go – as opposed to us having pre-decided ideas of what it should be. Because there's been so much referencing [in music] recently, I think people are really fed up of things sounding like other things. I think it's got to the point now where whenever someone releases anything, the first thing people think is, 'Ooh, is that another song?' And I think everyone's getting bored with it."

"IT'S NEVER GOING TO BE BORING, PUT IT THAT WAY"
Elly Jackson

Consequently, Jackson says that though the songs on La Roux's third album could "reference the energy" of a specific era, she and Sherwin "certainly don't want to sit down and try and recreate anything from a particular genre or anything like that". At the moment they're "vibing out" with Jackson on guitar, Sherwin on bass and "a drum machine for a bit of pace".

"That makes it sound like it's going to be a bass and guitar record, but it's not going to be like Royal Blood or anything!" Jackson adds, nipping in the bud any suggestions that La Roux could ditch disco for hard rock. "You have to remember the kind of artist that I am and the things that I like, so of course it's never going to be like that. It's never going to be boring, let's put it that way."

Speaking to *NME* last November, Jackson shared her "frustration" with how her label had promoted 'Trouble In Paradise', which eventually came out in July 2014 – over five years after her debut. With La Roux now looking to the future, the frontwoman doesn't want to dredge up past gripes, but still has something to get off her chest. She says she actually wanted to release 'Trouble In Paradise' nearly a year earlier, in September 2013, but was "stalled" by her label.

"They said no because they needed more run-up time," she recalls, "which is insane considering all they managed to do was get me deleted from the front page of iTunes and not do anything in the run-up to the album at all. It's just classic. I don't want to sound like a really fucking boring broken record, but I think it's important to mention this because I know the fans waited a long time for that record."

Though 'Trouble In Paradise' had such a difficult birth that she and Sherwin now refer to it simply as 'Trouble', Jackson insists that she's still "very proud" of the album, *NME*'s sixth best of 2014, and considers it a crucial stage in the evolution of La Roux.

"It's really set me up for this record," she explains. "If I tried to make the record that I think we're making now after the first record, it just wouldn't have been possible. I think what 'Trouble In Paradise' did is put me more where I want to sit in the music world, if that makes any sense." ■ NICK LEVINE

LOUIE BANKS

THE MINI INTERVIEW

Shirley Manson

Garbage

Garbage are reissuing their self-titled 1995 debut later in the year – when you joined, how long did you envision the group lasting for?
"I didn't think it would last three months!"

Where will Garbage be in another 20 years' time?
"Well, probably most of us will be dead!"

What extra tracks will be on the reissue of 'Garbage'?
"There'll be tons of stuff there that people have never heard. But if you're a hardcore fan, of course you'll have heard everything, Getting this 20th anniversary stuff together has been a fucking pain in the arse, because record companies just lose all your shit. Trying to track down all our masters and artwork has been practically impossible. We had to recreate all the artwork from scratch."

When's the next new Garbage album going to come out?
"We're very slow at everything. It's almost all been written – now there's just a lot of fannying around. We go into the studio one week a month – any more than that and we get on each others' nerves!"

When will fans hear some new material?
"Hopefully in the new year."
■ LEONIE COOPER

Adam Anderson and Theo Hutchcraft of Hurts

Hurts so good

Theo Hutchcraft announces the release of Hurts' cheery third album 'Surrender' – and reveals an unlikely influence in Steely Dan

"Fun". "Joyous". "Positive". Not words usually associated with Hurts' broodingly theatrical pop, but ones that pepper singer Theo Hutchcraft's descriptions of the Manchester duo's forthcoming third LP 'Surrender' – set for release on October 9.

Written and recorded variously in Ibiza, New York, Los Angeles and the Swiss Alps throughout 2014, the entire process was designed to facilitate maximum good vibes and, for the most part, the results seem set to echo their upbeat surroundings. "It was quite a dark time making the last record [2013's 'Exile'] and the content was pretty reflective of our state, but once we'd finished it and exorcised the demons our mood shifted quite a lot," reveals Hutchcraft of the process. "We recorded the last two albums in Manchester, but this time we decided to see how things would turn out if we enjoyed ourselves and went to some exciting places. It made us look outwards for the first time in a long time. The second record was very internal and very intense so we craved the opposite. Now, at this stage in our lives, to make a record as dark as the second or as melancholy as the first wouldn't be a true reflection of us." He pauses. "That's not to say it's all a barrel of laughs; we're still drawn to the darker side."

"It's not all a barrel of laughs. We're still drawn to the darker side"

Citing Fleetwood Mac, Steely Dan, the "backing singers and gospel choirs" of Motown and Hutchcraft's lifelong love of electronic music as influences, 'Surrender' – so named for the simultaneously "negative and positive connotations" it evokes – is Hurts' attempt at a "bold and brilliant pop record". Lead single 'Some Kind Of Heaven', which was unveiled in May and features potentially the most audible dance influence from the pair – completed by synth player Adam Anderson – to date, showcases one element of the record, but as for the rest, Hutchcraft is keeping schtum. "I don't want to give the surprise away yet. I still believe in magic!" he laughs, when pressed on the subject. He does, however, concede that there's "A boldness to [the first single] that's indicative of what the record is like," before adding, coyly, "We plan on unveiling a much bigger, broader picture over the next few months which should delight and surprise people in equal measure."

Helping the band paint that picture are three of pop's finest producers: Jonas Quant, who worked on 'Exile' and debut 'Happiness', Stuart Price (Madonna, Take That) and Ariel Rechtshaid (Haim, Sky Ferreira). "Jonas brings darkness, Stuart brings a great vibrancy and Ariel has a more leftfield, creative mind, so we couldn't ask for anything better," says Hutchcraft of the combination. And in the crossroads of all these attributes sit Hurts. "'Exile' was a record we had to make and this one is reactionary in a way, but fundamentally we're a pop band and we make pop records," he concludes. "This is an album made in great places, with big blue skies. We just wanted to present a potent version of the band that we are." ■ LISA WRIGHT

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Austin Williams

Swim Deep

BOOK

Clothes, Clothes, Clothes. Music, Music, Music. Boys, Boys, Boys by Viv Albertine

"Viv Albertine genuinely influenced the way I approach music and the way I address my mind on our new record, I owe that to her beautifully written memoirs."

FILM

Troll 2

"Or whatever your guitar tech brings on the bus. Techies have seen too much road and bring the weirdest films. But maybe they're only weird to us weirdos who haven't had eyes on Tarmac for years."

BOXSET

Gilmore Girls

"It's about a girl called Rory who grows up in a tiny town in the middle of nowhere and how she learns to cope with growing up through puberty."

GAME

Winding up your tour manager

"We do this in any way possible. It's a game we enjoy. We pay him too much yet not even nearly enough."

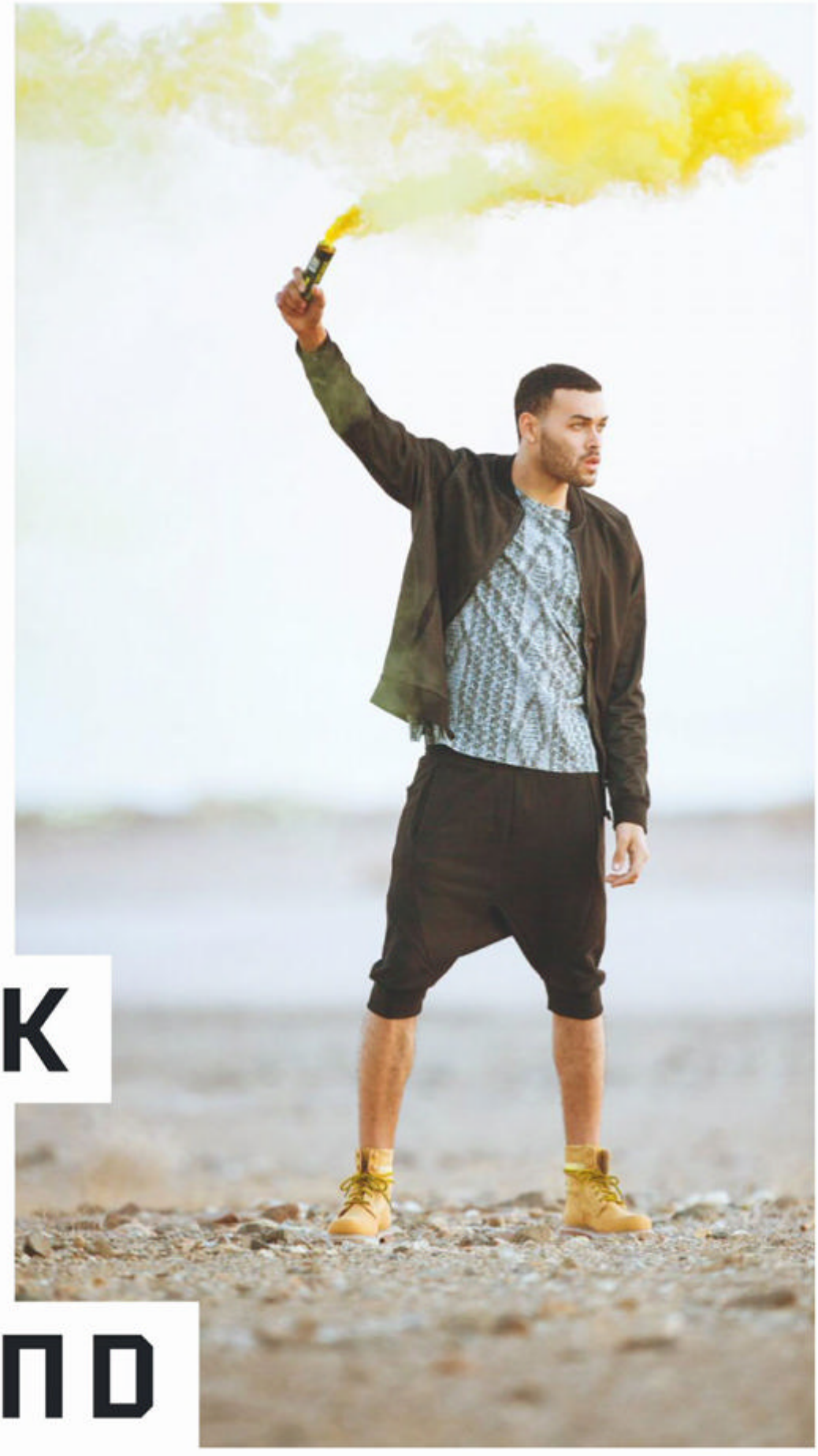
HOME COMFORT

My phone

"It has become a person, a very odd, cosy devil machine. I'm the most informed person about absolutely nothing when I'm staring at my phone."

▶**Swim Deep play London Fields Brewery for *NME*'s Sounds Of The Summer with Austin, Texas on June 19**

NEIL KRUG



BREAK NEW GROUND

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CAT

Kevin Parker in his home studio in Fremantle, Australia

Tame Impala

Psych guru Kevin Parker discusses album three, sonic evolution and making "the ultimate kind of music"

Kevin Parker talks about 'Currents', Tame Impala's third album, like the autobiography he's not had time to write. "'Lonerism' was about always shutting out the outside world," he says, "but chapter one of the next story, you realise at some point that there's so much force around you that to fight it takes more energy than to shut it out. There's a big undercurrent theme of transition, a transition of the self as a person. It's about giving in to forces that you can't control, even though your whole life seems to be wrong. 'Let It Happen' is like chapter one; it's the first step. It's about someone finding themselves in this world of chaos – they realise it, but they've always been stopping the outside world from coming in, blocking their ears."

When Parker found himself in his own world of chaos – the whirlwind success of Tame's 2012 album 'Lonerism' and the three years he's since spent riding that psychedelic glam unicorn of a record around the globe – he discovered a homely adventurer. The 'Lonerism' cash bought him a house in which he could build a recording studio as well as a lighting studio, "where I can work on the visuals to a song at the same time as working on the song, which was magical, it gave it this other dimension. That was a luxury that I never had before, to set up a studio knowing that I didn't have to pack it up because of the rental agreement."

Here, he set about smashing psych to smithereens. "I wanted to make the songs that I'd always wanted to, but that I'd shut out because I thought the influences weren't fitting in the realm of psych rock. But the more I explore, the more I realise that those boundaries are meant to be broken. I've always loved groove-based music – 'Lonerism' was the gateway to that. I never really found out how to make crunchy dream pop and at the same time make really hard-hitting groove music with a strong beat – but I'm getting closer. Every album I make I feel I get closer to the ultimate kind of music that I would want to listen to."

"THE MORE I EXPLORE, THE MORE I REALISE THAT BOUNDARIES ARE MEANT TO BE BROKEN"
KEVIN PARKER

Though, on paper, it sounds like the musical equivalent of Picasso improving Guernica by colouring it in, Parker's groovier tangent has delivered a *better* album than 'Lonerism'. From the Air-ish disco of 'Let It Happen' and 'The Moment' to the synthetic plastifunk of 'The Less I Know The Better', it's consistently faultless. Ironic, then, that the personal transitions it describes end up a bit of a mess. Sublime, poppy 'Eventually' tackles the struggle of "knowing that you have to leave something and move on, knowing you're about to damage someone and the only consolation is that a long time in the future it's going to work itself out". 'Disciples' is about the friends that don't want to hang out with you any more. And 'New Person, Same Old Mistakes'? "That's the last chapter," Parker explains. "It's the final battle between optimism and pessimism. You feel like you've evolved, but you've gone full circle; nothing's changed because you're making the same mistakes." ■ MARK BEAUMONT

▶ THE DETAILS

▶ **TITLE** Currents
▶ **RELEASE DATE** July 17
▶ **LABEL** Fiction
▶ **PRODUCER** Kevin Parker
▶ **RECORDED** Fremantle, Western Australia
▶ **TRACKS** 1. Let It Happen 2. Nangs 3. The Moment 4. Yes I'm Changing 5. Eventually 6. Gossip 7. The Less I Know The Better 8. Past Life 9. Disciples 10. 'Cause I'm A Man 11. Reality In Motion 12. Love/Paranoia 13. New Person, Same Old Mistakes
▶ **KEVIN PARKER SAYS** "I felt like I wanted to make music that was interpreted as being more communal; a communal listening experience rather than a solitary listening experience."

Caitlyn Jenner being shot by Annie Leibovitz for *Vanity Fair*

CAITLYN JENNER IS A MILESTONE FOR TRANSGENDER RIGHTS – BANDS MUST MOVE THINGS ON

BY **MAX HERSHENOW**

Electro-pop act MS MR will be donating a portion of their tour's ticket sale profits to a trans-rights charity. The production half of the duo explains how the music scene could be doing more

I'm mostly exhausted by the idea of trying to keep up with the Kardashians, but I've been fascinated by the emergence of Caitlyn Jenner [formerly known as Bruce Jenner, who was married to Kris Jenner, mother of Kim Kardashian] as the face of the trans community. While it's exciting to have such a high profile advocate for trans rights, Caitlyn's high-profile, high-budget transition comes with complicated questions of class and race in the lesbian, gay, bisexual and transgender community, and her hyper-feminised coming out has forced me to think about gender norms and expectations in the context of my own sexuality and gender expression.

Understanding my sexuality in terms of class has been a personal evolution, and I've begun to position my sexuality in the context of relative financial and racial privilege. Although I grew up gay in the presumably sexually repressive environments of rural Idaho, Honduras and Ecuador, I honestly can't think of a time when my gayness got in the way of what I've wanted to do: my family and friends have always been immensely supportive, my college peers prided themselves on their openness and queerness, and even as I've spent the past four years in a more public position as a member of the band MS MR, my sexuality seems to be a non-issue for most journalists and fans, or a reason to like us more.

I'm immensely grateful to have been given the space and support to define my own sexual identity, and to have the freedom to continue letting my relationship to it evolve, but it's important to recognise that my experience is not just a matter of luck, but because my gayness fits into the socially prescribed boxes of sexuality, and because my middle class upbringing in a white American family comes with the privilege of sexual self-confidence.

On a more extreme level, Caitlyn Jenner's transition, while a milestone for trans visibility, must be understood within the context of racial privilege and the bizarre world of reality TV. Most importantly, her enormous wealth allows her to present herself as a heterocentric ideal of white feminine beauty; beyond simply raising the profile of the trans community, I hope her coming out will also help to inspire a conversation on gender expectations that helps us recognise the diversity of gender expression and sexuality. This is an opportunity to question our understanding of what it means to be female or male, gay or straight, and anything in between.

As a band, MS MR's core ethos evolves around individual expression and a deep-seated belief in equality, self-determination and equal opportunity, and we feel we have a responsibility to bring attention to organisations that work towards those causes. Because of this, we've chosen to give a portion of our ticket sales on our upcoming tour to Third Wave Fund, a grassroots fund that supports feminist, queer and trans-rights organisations. While Caitlyn has obviously had a major impact on the immediacy of the culture-wide conversation on trans rights, the grassroots activism sponsored by TWF is equally important in challenging deeply embedded assumptions about gender and sexuality. Their work with organisations like the Brown Boi Project, which is focused on providing alternative spaces for gender expression to undermine traditional expectations of masculinity and femininity, especially in communities of colour, feels exceptionally important.

Diverse sexualities and genders make communities vibrant. While Caitlyn Jenner's coming out has jumpstarted the conversation, there's more work to do. ■

▶**For more information visit thirdwavefund.org**

LOST ALBUMS #77

Screeching Weasel
My Brain Hurts (1991)

Chosen by Pete Wentz, Fall Out Boy

"The music's really fast. The frontman sings about methadone and squats, stuff that I didn't know anything about, but it made me seek out other bands like that. The way I discovered music in the 1990s was by looking on bands' 'thanks' lists on albums, seeing who they thanked and looking for those bands' records. You would really invest yourself – you didn't get to go on YouTube and see if you liked the record, you'd just buy it and then you were stuck with it, unless you could pawn it off onto one of your friends. I found out about Screeching Weasel from a Green Day album – they were both on Lookout! Records."

▶THE DETAILS

▶**RELEASE DATE** 1991
▶**LABEL** Lookout! Records
▶**BEST TRACKS** 'My Brain Hurts', 'I Can See Clearly', 'Cindy's On Methadone'
▶**WHERE TO FIND IT** Discogs.com
▶**LISTEN ONLINE** YouTube

CORBIS

ANATOMY OF AN ALBUM

"IT'S VERY MUCH INFLUENCED BY BEING AWAY FROM HOME"
BJORK

THIS WEEK...

Björk: Post

Released 20 years ago this month, Björk's bold and beautiful follow-up to 'Debut' is still startling in its genre-mashing "promiscuity"

BACKGROUND

Björk Guðmundsdóttir's 'Debut' had been a maverick, surprise success that established her unique voice after the demise of her critically lauded band The Sugarcubes. It was an energetic, dance-driven, experience-hungry album that grabbed greedily from jazz, pop, house, folk and anywhere else it liked. It was a critical and commercial success, but Björk's musical appetite was far from sated. She set out to work with a wider range of producers to make the stew all the richer and allow her to drive things in several directions at once, to make her second album, as she put it, "musically promiscuous". Hence heavy, glossy, future-focused production and beats were pushed to the fore on 'Post', adding influence from all over the world to 'Debut"s London clubland melting pot.

◀ STORY BEHIND THE SLEEVE

The title of 'Post' refers not only to the fact that all the songs on the album were written *post* Björk's move to England, but also that the lyrics of the album were like a letter back home to Iceland. The red-and-white trim on her jacket, designed by recent St Martin's graduate Hussein Chalayan, resembled a UK airmail envelope, picking up both sides of the pun. Designer Paul White at Me Company surrounded her with giant postcards to represent communication with friends and family in an image shot by Stéphane Sednaoui.

FIVE FACTS

1 Björk did many of her vocals for 'Post' on the beach at Compass Point studios in the Bahamas. With the aid of some very long mic leads, she recorded songs such as 'Cover Me' in the dark under the stars.

2 'It's Oh So Quiet', probably Björk's biggest crossover hit, was originally recorded by American actress Betty Hutton in 1951. Hutton was also the inspiration for the Throwing Muses' track 'Elizabeth June'.

3 The song 'Army Of Me', an exhortation to a self-indulgent friend to get their shit together, was used on the soundtrack to the film version of cult '90s comic *Tank Girl,* starring Lori Petty and Ice T.

4 'Headphones', a track about the emotions of receiving a mixtape from a friend or lover, owes many of its strange sounds to guest producer Tricky, Björk's boyfriend at the time.

5 The whole album received a cover tribute from music website Stereogum in 2008, with artists such as Liars, Dirty Projectors and Xiu Xiu covering its songs.

LYRIC ANALYSIS

"Look at the speed out there/It magnetises me to it/ And I have no fear/ I'm only in to this to enjoy" – Enjoy

Headrush hedonism has always been represented in Björkworld; here, that feeling of dizzying hunger for experience reaches its apex.

"I go through all this/ Before you wake up/ So I can feel happier/ To be safe again with you" – Hyperballad

'Hyperballad' is a concise expression of the sometimes uncomfortable sacrifices involved in maintaining relationships.

"I know your habits but wouldn't recognise you yet ... I know by now that you'll arrive by the time I stop waiting" – I Miss You

After spending this Latin-dancepop banger craving the ideal soulmate she believes she'll one day find, in the final lines she has a trumpet-squealing epiphany: a watched pot never boils.

WHAT WE SAID THEN

"Put bluntly, 'Post' is hard work. Put a bit more delicately, 'Post' is a fervently ambitious slice of (high) art that worships the past, welcomes the future and generally wombles around cheerily mocking 99 per cent of contemporary music." Simon Williams, 7/10

WHAT WE SAY NOW

A masterful matching of hard, up-to-the-minute beats with complex, personal lyrics about the rush and rage of being a modern urban woman.

FAMOUS FAN

"She writes these classic melodies but breaks them apart so that it's sort of up to you as the listener to put them back together. The song ends up meaning so much more because of the effort you have to give to it." David Longstreth, Dirty Projectors, Stereogum, 2008

IN THEIR OWN WORDS

"'Post' is very much influenced by being away from home, particularly in a country where everyone thinks you're mad. The English, especially, can't relate to me." *The Irish Times*, 1995

THE AFTERMATH

If, as she does, you see her first three LPs as a trilogy, 'Post"s urgent pushing in all directions at once led Björk to the more emotionally driven heavy dance-pop of 'Homogenic', whose steely Alexander McQueen-clad sleeve portrait announced her as high-art priestess, no longer overawed but fully in control.

▶ THE DETAILS

▶**RECORDED** 1994–95 ▶**RELEASE DATE** June 13, 1995 ▶**LENGTH** 46:10 ▶**PRODUCERS** Björk, Nellee Hooper, Graham Massey, Tricky, Howie B, Marius de Vries ▶**STUDIO** Compass Point, Nassau, Bahamas ▶**HIGHEST UK CHART POSITION** 2 ▶**UK SALES** 300,000 ▶**SINGLES** Army Of Me, Isobel, It's Oh So Quiet, Hyperballad, Possibly Maybe, I Miss You ▶**TRACKLISTING** ▶1. Army Of Me ▶2. Hyperballad ▶3. The Modern Things ▶4. It's Oh So Quiet ▶5. Enjoy ▶6. You've Been Flirting Again ▶7. Isobel ▶8. Possibly Maybe ▶9. I Miss You ▶10. Cover Me ▶11. Headphones

WORDS: EMILY MACKAY PHOTO: CORBIS

STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK

Muse

Discovering

▶WATCH Sky Arts, 6:30pm, June 20

Matt Bellamy, Dom Howard and Chris Wolstenholme released their seventh album 'Drones' earlier this month, but this documentary shows the years of hard work, touring and gigantic riffing that led them to it.

Fleetwood Mac
Isle Of Wight 2015

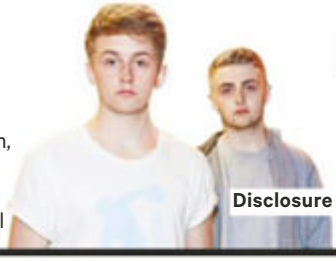
▶WATCH Sky Arts, 9pm, June 20-21

Couldn't catch the Mac's headlining set last weekend? Tune into Sky Arts to see what you missed, plus the best of the rest.

Disclosure
Wild Life

▶WATCH Channel 4, 12.05am, June 17

The Lawrence brothers teamed up with Rudimental to put on the Wild Life festival, bringing together some of dance music's finest acts – from Jamie xx to Julio Bashmore. Catch up on the highlights this week.



Disclosure

The Who
50 Years Of Maximum R&B

▶LISTEN BBC 6 Music, 1pm, June 21

As Roger Daltrey and Pete Townshend gear up to play Hyde Park and headline Glastonbury as part of their last ever tour (supposedly), this doc looks back at their amazing career. Featuring interviews with the pair and contributions from Paul Weller, Noel Gallagher and Paul McCartney.

Glastonbury
The Udder Side

▶WATCH BBC iPlayer, from 4pm, June 19

As the time to invade Worthy Farm approaches, take a look at what goes on in Michael Eavis' life when festivalgoers aren't camped in his fields, including why he won the Best Herd award at last year's Royal Association Of British Dairy Farmers' Live Event.

The Staves
Austin To Boston

▶WATCH Netflix, online now

In 2012, Communion (the label run by Mumford & Sons' Ben Lovett) gathered four acts – The Staves, Bear's Den, Ben Howard and Nathaniel Rateliff – and packed them off around America in five VW campers. They filmed the goings-on and turned it into this documentary.

GOING OUT

THE BEST LIVE EVENTS THIS WEEK

The Strokes

The NYC heroes bring a stellar bill to Hyde Park, including Future Islands, Beck, Temples and more.

▶DATES London Hyde Park (June 18)

▶TICKETS £59.50 from tickets.axs.com with £7.40 booking fee

Hinds

Madrid's most endearing girl gang warm up for their Glastonbury appearance with some intimate shows. Oscar supports.

▶DATES Nottingham Bodega (June 22), Guildford Boiler Room (23)

▶TICKETS £8 from NME.COM/tickets with 80p-96p booking fee

5 TO SEE FOR FREE

1. Yak
Oakford Social Club, Reading
▶June 17, 8pm

2. Leftfield (DJ set)
Rough Trade, Nottingham
▶June 17, 7pm

3. White Mystery
Old Blue Last, London
▶June 18, 8pm

4. Love Buzzard
Green Door Store, Brighton
June 22, 7pm

5. Everything Everything
Rough Trade East, London
▶June 23, 7pm

DANNY CLINCH, POONEH GHANA, RICHARD JOHNSON

Telefónica
PRIORITY
Tickets to see the artists you love, 48 hours before general release
Text TICKETS to 2020
O2
Terms apply.

SOUNDTRACK OF MY LIFE

Iceage

Texas' Sharleen Spiteri

Chilli Jesson

Palma Violets

THE FIRST SONG I REMEMBER HEARING
'Something' by Texas

"Probably a song by Texas on 'Now...' something. That's probably the first song I can remember hearing and liking. I remember it was on one of those compilation CDs. I remember being so into it and they were playing at V Festival one year and I only knew that one song and I remember being really disappointed because they didn't actually play the song I liked. So it kind of put me off music for a long time. Took me 10 years to get back up on my feet."

THE FIRST SONG I FELL IN LOVE WITH
'Into My Arms' – Nick Cave & The Bad Seeds

"You know when you well up with emotion? That Nick Cave song still does it to me. That's got to mean something. I must have been in one of my mate's cars the first time I heard it. My mate's dad used to drive us around and he was a big fan. I remember him loving it."

THE FIRST ALBUM I EVER BOUGHT
'The Ultimate Collection' – The Kinks

"This is not even a joke. Normally the first album people buy is something really crap but that was actually really good. It was probably inspired by the same mate's dad who was into music. He played this song. It says '*Chilli's evening time, Waterloo sunset*' [The lyric is actually '*chilly, chilly is the evening time/ Waterloo sunset's fine*' – Killjoy Ed]. I remember him turning around and being like, 'That song's about you man, your name's Chilli'. I remember hearing that and thinking, 'Fuck, maybe that is!' I still love it."

"I'M A WILD DANCER. IT'S A CERTAIN EMOTION THAT COMES OVER ME"

THE SONG THAT MADE ME WANT TO BE IN A BAND
'(White Man) In Hammersmith Palais' – The Clash

"Sam [Fryer, guitarist] first introduced me to The Clash because I never knew them, and I never really wanted to be in a band. I couldn't play anything but that song made me think that I could possibly play something."

THE SONG I CAN NO LONGER LISTEN TO
'Numb/Encore' – Linkin Park and Jay Z

"I've played it way too many times. It's over 10 years old, and there is a sudden realisation that you listen to a lot of stuff when you're younger because you think it's good and then you realise it's rubbish."

THE SONG THAT MAKES ME WANT TO DANCE
'Train In Vain' – The Clash

"I'm a pretty wild dancer. It's a certain emotion that comes over me, and beams down from the muse who's watching over us all."

THE SONG I DO AT KARAOKE
'It Must Be Love' – Madness

"I've only ever done karaoke once or twice. We were in Japan and they take it fucking seriously and they love 'It Must Be Love' by Madness [It's actually a cover – the original version was by Labi Siffre – Pedantic Ed]. I remember that. They loved that. I did it really fucking well to be honest."

THE SONG I CAN'T GET OUT OF MY HEAD
'The Lord's Favorite' – Iceage

"It's absolutely fucking brilliant. Lyrically I think it's great. That guitar... just, yeah."

THE SONG I WISH I'D WRITTEN
'When A Man Loves A Woman' – Percy Sledge

"Can you imagine singing that? You'd have loads of girlfriends, I reckon. Beautiful voice. It's such a classic that everyone gets into. It doesn't matter who you are, whether you're into rock'n'roll or soul or chart music, it's a song everyone can relate to."

THE SONG THAT MAKES ME WANT TO CROWD-SURF
'Hippie Hippie Hourrah' – Jacques Dutronc

"It's a great riff and you just want to crowd-surf to that one. We just crowd-surfed to it in the van just now. It's fucking boring on the motorway man! Same road, you know."

THE SONG I WANT PLAYED AT MY FUNERAL
'Lay Me Low' – Nick Cave & The Bad Seeds

"It's all about dying and I just love the lyrics, it's very sarcastic, it's all tongue-in-cheek. '*They're gonna lay me low/They're gonna sink me in the snow/They're gonna inform the police chief/Who'll breathe a sigh of relief*'. I just love it."

Nick Cave

INTERVIEW: MARK BEAUMONT PHOTOS: ED MILES, SOPHIE HARRIS TAYLOR, SAM JONES, CORBIS

NEWS DESK

QUOTE OF THE WEEK

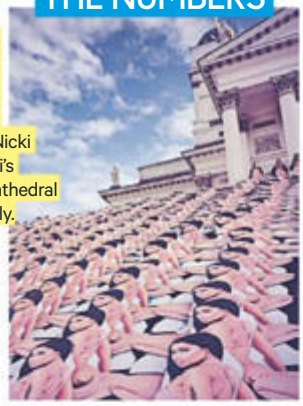
"I am open to every single thing that is consenting and doesn't involve an animal"

Miley Cyrus speaks frankly about her sexuality in a new interview

THE NUMBERS

1,000

Number of cardboard cut-outs of Nicki Minaj left by promoters for Helsinki's Summer Up festival on the city's cathedral steps. Minaj plays the festival in July.



5

People left needing hospital care after drinking poppers at Parklife festival in Manchester.

41,600

Number of fans Florence + The Machine will play to over four nights in London during the band's UK tour in September.

£30,000

The price of a copy of The Beatles' 'The Beatles' (aka 'The White Album') signed by Charles Manson, currently for sale online.

WHO THE FUCK IS...

The Memo

This is the band who tried to get the attention of Noel Gallagher by throwing their demo onstage during his recent gig in Boston.

How did that go down?

Not well. Noel berated the band members from the stage. Tongue in cheek, he said: "There's not even a fucking name of who it is. No song titles, no name, no nothing. Now unless this is some psychedelic fucking album project, I'm saying this cunt's going nowhere."

He's a harsh critic...

Noel did see the funny side of things when he found out the band's name, though. "The Memo?" he continued. "Do you fucking get the irony of that? A CD with nothing written on it by somebody called The Memo. Fucking hell."

+ GOOD WEEK +

Adele

Adele has topped a list of the UK's best-selling albums of the decade with '21'. The album has sold over four million copies, nearly twice as many as runner-up, Take That's 'Progress'. Other artists on the list include Ed Sheeran and Coldplay.

– BAD WEEK –

Iggy Azalea

Iggy was forced to cancel an appearance at an LGBT festival in Philadelphia following protests over her own use of homophobic language. The rapper said in a statement adding that she "deeply regrets ever uttering" the terms.

IN BRIEF

Still ill

Morrissey has recalled an incident in which he was hospitalised for food poisoning in 2013. "The last visit to Peru gave me food poisoning and I officially died for nine minutes. That was fun," the singer said in a recent interview.

Puffing in the bushes

Liam Gallagher says he was relieved to be substituted after just 20 minutes during a recent charity football match as he was "fucked". Liam added that he hasn't had a "proper kickabout since 1999".

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Flower in the 'Dam

Paul McCartney was given a special tulip, grown in his honour, by the people of Amsterdam when he played a gig in the Dutch city. The red and white flower took 20 years to develop and has the botanical name Tulipa Paul McCartney.

Official Record Store Chart

TOP 40 ALBUMS JUNE 14, 2015

NEW **01** **Muse**
Drones HELIUM 3/WARNER BROS

Muse's seventh album – an attack on the perils of drone warfare that uses prog rock as its weapon – takes this week's top spot.

NEW	2	FFS **FFS** DOMINO
▼	3	In Colour **Jamie xx** YOUNG TURKS
NEW	4	Sticky Fingers **The Rolling Stones** POLYDOR
▼	5	How Big. How Blue. How Beautiful **Florence + The Machine** ISLAND
NEW	6	The Decline Of British Sea Power **British Sea Power** GOLDEN CHARIOT
NEW	7	Alternative Light Source **Leftfield** INFECTIOUS MUSIC
NEW	8	Wild Nights **Pins** BELLA UNION
NEW	9	Disgusting **Beartooth** RED BULL
▼	10	Are You Satisfied? **Slaves** EMI
▼	11	Multi-Love **Unknown Mortal Orchestra** JAGJAGUWAR
▼	12	English Graffiti **The Vaccines** COLUMBIA
NEW	13	Beneath The Skin **Of Monsters & Men** REPUBLIC
▼	14	Why Make Sense? **Hot Chip** DOMINO
▼	15	Wilder Mind **Mumford & Sons** GENTLEMEN OF THE ROAD/ISLAND
▼	16	Saturns Pattern **Paul Weller** PARLOPHONE
▼	17	The Magic Whip **Blur** PARLOPHONE
▼	18	Act Two **Collabro** SYCO MUSIC
NEW	19	Ten Songs From Live At Carnegie Hall **Ryan Adams** COLUMBIA
NEW	20	Pete Townshend's Classic Quadrophenia **RPO/Ziegler/Fuller** DEUTSCHE GRAMMOPHON
▼	21	Sound And Color **Alabama Shakes** ROUGH TRADE
▼	22	Hozier **Hozier** ISLAND
▼	23	Sub-Lingual Tablet **The Fall** CHERRY RED
▼	24	Big Love **Simply Red** EAST WEST
▼	25	Universal Themes **Sun Kil Moon** ROUGH TRADE
▲	26	The Ultimate Collection **Paul Simon** SONY MUSIC CG
▼	27	Last Of Our Kind **The Darkness** CANARY DWARF
▼	28	X **Ed Sheeran** ASYLUM
▼	29	Before The World Was Big **Girlpool** WICHITA
▲	30	Sometimes I Sit And Think, And Sometimes I Just Sit **Courtney Barnett** HOUSE ANXIETY
▼	31	Mutilator Defeated At Last **Thee Oh Sees** CASTLE FACE
NEW	32	Apocalypse, Girl **Jenny Hval** SACRED BONES
▼	33	Before We Forgot How To Dream **Soak** ROUGH TRADE
▼	34	Sol Invictus **Faith No More** RECLAMATION
NEW	35	Return Of The Pistoleros **Dub Pistols** SUNDAY BEST
▼	36	Born Under Saturn **Django Django** BECAUSE MUSIC
NEW	37	Distractions **Sauna Youth** UPSET THE RHYTHM
NEW	38	The Day's War **Lonely The Brave** COLUMBIA
NEW	39	Royal Blood **Royal Blood** WARNER BROS
▼	40	Carrie & Lowell **Sufjan Stevens** ASTHMATIC KITTY

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops from Sunday to Sunday.

TOP OF THE SHOPS

THIS WEEK
CLAMPDOWN
MANCHESTER

FOUNDED 1990

WHY IT'S GREAT Even if what you're searching for is out of print, they'll do their best to find it for you.

TOP SELLER LAST WEEK
'Prone' – Ned Doheny

THEY SAY "We love vinyl. Our stock of local bands is second to none – The Smiths, Oasis, Joy Division, The Stone Roses..."

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS: CORBIS, GETTY

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Royal Headache

Aussie rockers back from the dead to make one of the albums of the year

"Do you *really* think our new album is OK?" It's not normal for an interviewer to face such scrutiny from their subject, but then again, Royal Headache mainman Shogun is no normal singer. "I've been really confused about it," he continues, talking about the Sydney band's forthcoming second record, 'High'. For what it's worth, I tell him I think it's a stormer, positively drowning in garage rock anthems. It might even be my album of the year, I add. There's a pause. "But the first one's better, you reckon? Come on..."

A DIY four-piece who started playing together as a reaction to Sydney's dire scene at the turn of the decade ("it was all dance music and really shitty watery post-rock bands"), Royal Headache's self-titled debut album is now a bona fide cult classic, salivated over by everybody from Hookworms and Sheer Mag to The Black Keys. Critics and label reps adored the band too, taken in by tracks like 'Girls' and 'Surprise', which melded hardcore sensibilities with a breathtakingly astute songwriting nous that recalled why The Strokes were so exceptional way back when. Here, it became obvious, was a band who had the ability to turn from being brutally ferocious to beatific in the same song, while also remaining 100 per cent 'real'.

And then they went and messed it all up. "People were trying to sign us but we were just being real dissociative about it," says Shogun. "Completely unable to deal with it. I wish we had [signed] because I'm still stuck in a shitty job. I just work in a call centre. I hate it. Yeah, bollocks."

Needless to say, by 2013 the band had fizzled out completely, one of music's great lost hopes. But now, having gently regrouped over the past year and struck a deal with What's Your Rupture?, they're back. And the new album genuinely *is* great – brimming with life-affirming songs that sound both world-weary ('Wouldn't You Know', which in another time would have been a Northern Soul staple) and world-beating ('Garbage' is the nastier twin of 'Submission' by the Sex Pistols). Royal Headache's past is a headache – their future is now. ■ MATT WILKINSON

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▶THE DETAILS

▶**BASED** Sydney, Australia
▶**FOR FANS OF** Parquet Courts, The Kinks
▶**SOCIAL** royalheadache.com.au
▶**BUY IT NOW** Album 'High' is out on August 21
▶**SEE THEM LIVE** Shogun says they're planning to get to the UK for their debut shows here in November
▶**BELIEVE IT OR NOT** Each member of the band goes by a nickname – alongside Shogun there's Law (guitar), Shorty (drums) and Joe (bass)

DAVID AKERMAN

MORE NEW MUSIC

Whitney

Whitney

Acid-washed indie rockers Smith Westerns disbanded late last year, but two of the Illinois outfit's members (Max Kakacek and Julian Ehrlich) have risen from the ashes to form a hugely compelling new act. Called Whitney, they are an ultra lo-fi and ultra-colourful band who sound like a warped old vinyl nugget from the '60s on debut track 'No Matter Where You Go'. Full of gorgeous guitar melodies and soft, soulful vocals, it's a catchy introduction and a welcome return.

▶HEAR THEM leadriders.com

Mass Datura

London five-piece Mass Datura describe their sound as "sunshine doom" – which makes sense considering their uplifting, but dissonant psych-pop aesthetic. The sublime 'Temporary Halo' features scratchy guitars and chugging bass, but it's the flowery organs and airy flutes that really make it special. The band have earned some admirable plaudits in the recent past, with heavy psych-rockers Black Mountain inviting them to support at their recent London show.

▶SOCIAL facebook.com/massdatura

▶HEAR THEM soundcloud.com/mass-datura

▶SEE THEM LIVE London Sebright Arms (July 6)

Thoughts

There's definitely a bit of Blur and Superfood present in Brighton quartet Thoughts' debut tracks – jangly guitars and energetic pop vocals abound on 'Animal' and 'Tuck' – but the band impress most with their moments of schizophrenic flair. The former track occasionally rips into a refrain of thundering punk power chords and a whirring lead line, while the latter builds towards a momentous, Santana-esque guitar solo at its climax. It puts a ballsy spin on their sound that works in their favour.

▶SOCIAL facebook.com/thoughtsband

▶HEAR THEM soundcloud.com/thoughts-10

Forever Cult

Scraggy Huddersfield three-piece Forever Cult might be Yorkshire's answer to Mudhoney. The youthful trio pack the same kind of searing riffs and snarling vocals that the Seattle grunge outfit pioneered in the early '90s. They recently caused a stir at Live At Leeds too, bringing blow-up dolls and ear-splitting tunes such as 'Winter's Glow' to The Key Club.

▶SOCIAL facebook.com/forevercult

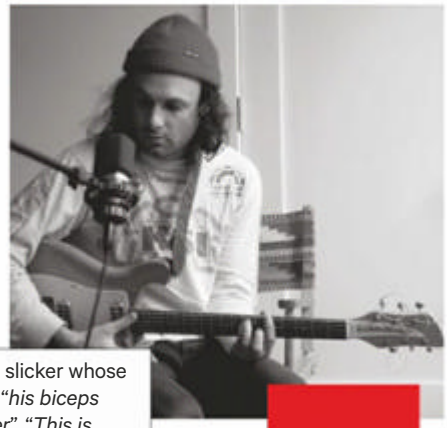
▶HEAR THEM soundcloud.com/forever-cult

Teddy

Tom Falle and Eddy Bailhache were born and raised on the isle of Jersey, but it wasn't until they moved to London together that they began to write their Depeche Mode-inspired music together along with third member Alex Glover. 'Happy Tim' is their debut release – a satirical attack on the kind of young city slicker whose priorities are "*his biceps and his career*". "*This is happiness*", Falle lurches over intricate layers of buzzing synths, airy flutes and funk-lite guitars.

▶SOCIAL facebook.com/teddytheband

▶HEAR THEM soundcloud.com/teddytheband



The Gloomies

Big Mountain County

Italian trio Big Mountain County conceived much of their debut LP in Sicily, where they spent a month experiencing "new sounds and new atmospheres" in a house at the foot of Mount Etna – one of the most active volcanoes in the world. Their music, though, is far less volatile than Etna's explosive peaks. Album 'Breaking Sound' mixes Can's tribal psychedelia, The Brian Jonestown Massacre's jangly '60s-influenced guitar work and Donovan's mystic folk across nine superbly hypnotic tracks.

▶SOCIAL facebook.com/bmc.bigmountaincounty

▶HEAR THEM bmcbigmountaincounty1.bandcamp.com

NME BUZZ BAND OF THE WEEK

The Gloomies

With just 26 likes on Facebook at the time of writing, US newcomers The Gloomies are still somewhat underground. They don't deserve to stay that way for long though. If The War On Drugs' woozy melodies enraptured you last ↣

BAND CRUSH

Kristian Bell

The Wytches

Kagoule

"Kagoule are an amazing band. They do pop music but with a lot of fuzzy, technical guitar-playing. They toured with us a while ago and won everyone over instantly. They're really great musicians and they're young as well. They've got a vision and it's original."

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Totally Mild

Iris Gold

year, then Soundcloud tracks like 'Groves' and 'LSD' should be right up your street. Their Facebook page says they come from "the new desert" – musically, that sounds like the perfect place for them.
▶SOCIAL facebook.com/thegloomies
▶HEAR THEM soundcloud.com/thegloomies

Frost

'Dreaming' is a fitting title for the debut single from Australian producer Nick Frost. As he explains, "The track came together when I was in a cycle of staying up all night writing music... When I did sleep, the rhythms and melodies would enter my dreams." It's a moody dance number that recalls Jon Hopkins with dark, expansive production and minimal beats. A smooth and soulful vocal reminds of influential jazz poet Gil Scott-Heron and offers plenty of sticking power, too.
▶SOCIAL facebook.com/frostsounds
▶HEAR HIM soundcloud.com/frostsounds

Reptile Youth

Mads Damsgaard Kristiansen started Reptile Youth in his native Copenhagen, but brought the project over to LA to record latest EP 'Away'. It's a stimulating and colourful record that mixes organic instruments with danceable rhythms and innovative electronics. The title track is a standout – with windswept strings and choral vocals playing alongside bleeps, samples, and heavy piano chords, it recalls the dreamier side of Talking Heads.
▶SOCIAL facebook.com/reptileyouth
▶HEAR HIM soundcloud.com/reptile-youth-cph

Totally Mild

The flourishing Melbourne indie scene has great album to call its own in Totally Mild's debut LP, 'Down Time'. Initially a solo venture by vocalist Elizabeth Mitchell, the project has evolved into a full band whose dreamy sound incorporates elements of jangle pop, surf, and shoegaze. 'Down Time' has its overdue UK release on August 7.
▶SOCIAL facebook.com/TotallyMild
▶HEAR THEM totallymild.bandcamp.com

Phobophobes

Phobophobes

It's fitting that former Fat White Family drummer Dan Lyons – messily exiled from the band late year – has joined an equally slimy south London ensemble on the rebound. Phobophobes mix grot-rock guitar riffs and Jamie Taylor's stark vocals with a trippy organ sound that The Doors would be envious of on double A-side 'Advertise Your Life'/'Make A Person'. It's a satisfyingly rotten debut release from the Peckham upstarts.
▶HEAR THEM soundcloud.com/phobophobes

Iris Gold

Copenhagan-born Iris splits her time between there and London, but her sound is more widespread, recalling late-'80s Beastie Boys – if they were given a makeover by Charli XCX. She's been playing shows around London for the past few months, and this week takes to a major stage when she supports Blur at Hyde Park.
▶SOCIAL facebook.com/irisgoldmusic
▶HEAR HER soundcloud.com/irisgoldmusic
▶SEE HER LIVE London Hyde Park (June 20)

Radar NEWS ROUND UP

Girls Names

Radkey

GIRLS NAMES RETURN

After laying low since the release of their masterfully icy second album 'The New Life' in 2013, Belfast act Girls Names have returned with new track 'Reticence'. Taken from new record 'Arms Around A Vision' (out on Tough Love this October), it sounds like a more synth-heavy Iceage.

YAK AND GEORGIA CALL IT

Yak and Georgia have both contributed to mysterious new Twitter project @callthis_number. The account broadcasts one-off performances – Yak were filmed playing a new song in a garage, while Georgia teamed up with Warpaint's Stella Mozgawa for a version of 'Move Systems'.

RADKEY GET ANGSTY

Five years since forming in their hometown of Missouri, brotherly punk trio Radkey are finally set to release their debut album. 'Dark Black Makeup', released August 21 on Strange Loop, promises to be a high-decibel garage-punk roller-coaster and "a punch in the face for teen angst".

LONDON GETS AUSTIN'D

Radar has handpicked two of Austin, Texas' best bands to play a special show for us at London Fields Brewery on June 19. NME Sounds Of The Summer with Austin, Texas will see newcomers Warm Soda and OBN III's support Swim Deep at the free gig. Head to NME.COM for more details.

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WORDS: MATT WILKINSON, JAMES BENTLEY, SAM LAVAN
PHOTOS: BRINSON + BANKS, MAX JULIEN, SARAH DOYLE, ANGELINA CASTILLO

Meredith Graves becomes a label boss

The Perfect Pussy frontwoman has already signed her first band to Honor Press – noisy Sacramento trio So Stressed

ALI IGNAT FREGE

Last year Meredith Graves put herself through over 200 brutal and cathartic performances as lead singer in Perfect Pussy. Taking its toll on her health – and causing permanent damage to her voice – many would have forgiven her for taking time out to recover. Instead, she's more passionate than ever and is using her downtime to help expose new bands and artists through a brand new label she's set up: Honor Press.

With the help of Mike Sniper of Captured Tracks (the legendary New York label who've signed Diiv, Mac DeMarco, Dum Dum Girls and Perfect Pussy among others) Graves' first release on the new label is the debut album from Sacramento post-hardcore trio So Stressed. You only have to listen to her talk passionately about the band to see that Honor Press isn't a vanity project – it's an absolute necessity.

"I've known Morgan [Fox, So Stressed singer] for a while, we were internet friends," she says. "He sent me the record and I listened to it once and I made it maybe 10 minutes into the record before I emailed him and said, 'Morgan, please let me put it out. If you let me be the person who's lucky enough to put this record out I will do it to the best of my ability, because I love it so much.' The So Stressed record is setting the framework for the tone of the entire label – I will probably end up having a very limited release schedule because they've set the bar so high."

"I'm extremely critical, I don't like anything. I'm weirdly fucking picky"

Out on June 29, 'The Unlawful Trade Of Greco-Roman Art' is the name of the album and it's a ferocious introduction to one the year's heaviest bands. "I've compared them to Blood Brothers," Graves says. "They strike this really amazing and extremely intense balance between making violent, hateful, blistering, nasty and reprehensibly psychotic music."

Honor Press won't simply be a hardcore label though. Graves is eager to expand into different genres and styles. "I think that's dangerous," she says as she sidesteps the pigeonhole. "I'm not working with anyone I can't build a really intense friendship with. I'm deeply interested in talking to rappers and DJs. I love hardcore but I'm probably more likely to release an experimental jazz record than to put out a guitar band next."

So Stressed

An interest in diversity is one quality Graves says will make her a good label boss; the other is that she's very picky. If you want to sign to Honor Press, you're going to have to impress. "I hate everything! I'm notorious. I like about three bands!" she laughs.

Surely that's an exaggeration? "I'm extremely critical, I don't like anything. From TV, to music to books. I'm just weirdly fucking picky. It's a really uncool way to be but I know it's gonna make for some interesting releases."

If you want to get to the core of Honor Press though, look no further than their motto: "No snobs, no phonies and no shitheads". It's a mantra for life, according to Graves – and one she plans to stick by, saying, "At first it was a joke and I wanted to rephrase it but then it stuck because it's actually true. They're the three things since I've been touring with my band that have put me off from trusting other people and bands.

"The percentage of people that are snobs, phonies and shitheads is so vast above and beyond the people that are awesome."

As well as fronting Perfect Pussy and getting the label off the ground, Graves has also revealed she's writing a solo album. However, that record won't be released on Honor Press. "It's going to be coming out on Captured Tracks," she explains. "Honor Press is about me showing my friends to the world. I've got enough people in the world who already love my band. Now it's my turn to put out my friends' bands." ■ DAVID RENSHAW

So Stressed speak

The Sacramento noise rock trio's singer Morgan Fox explains why they've signed to Honor Press

Morgan Fox: "We wanted to work with Honor Press mainly because of Meredith and all of the other people we've met who are a part of it. She is super nice and considerate and hardworking and creative and weird. When she brought up the possibility of working together and putting out a record, we were totally into it. I had known her for a little while and we had become friends – and who doesn't want to work with their friends? She's so enthusiastic and supportive about our music and the stuff we do. That's what really sealed the deal."

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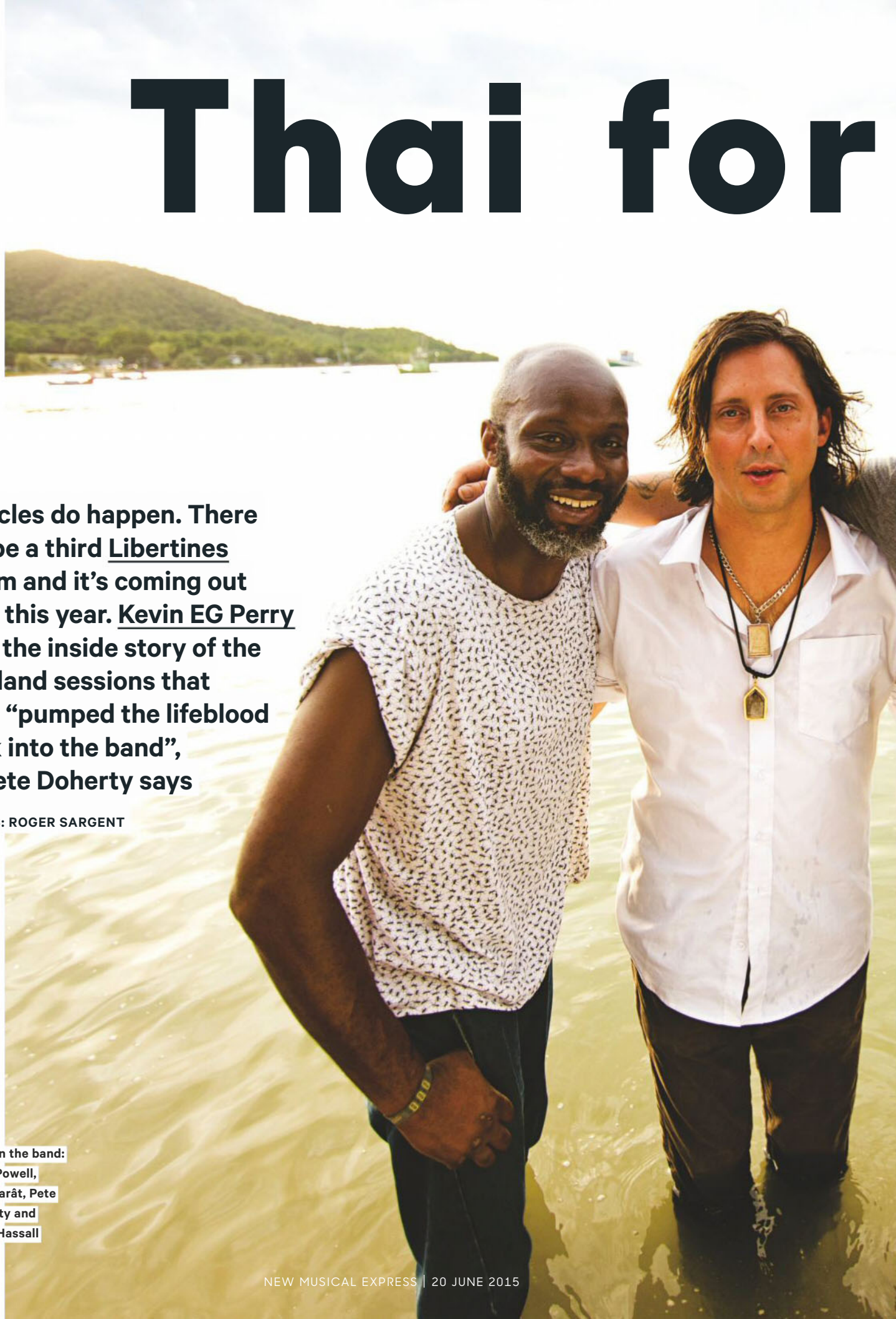
Thai for

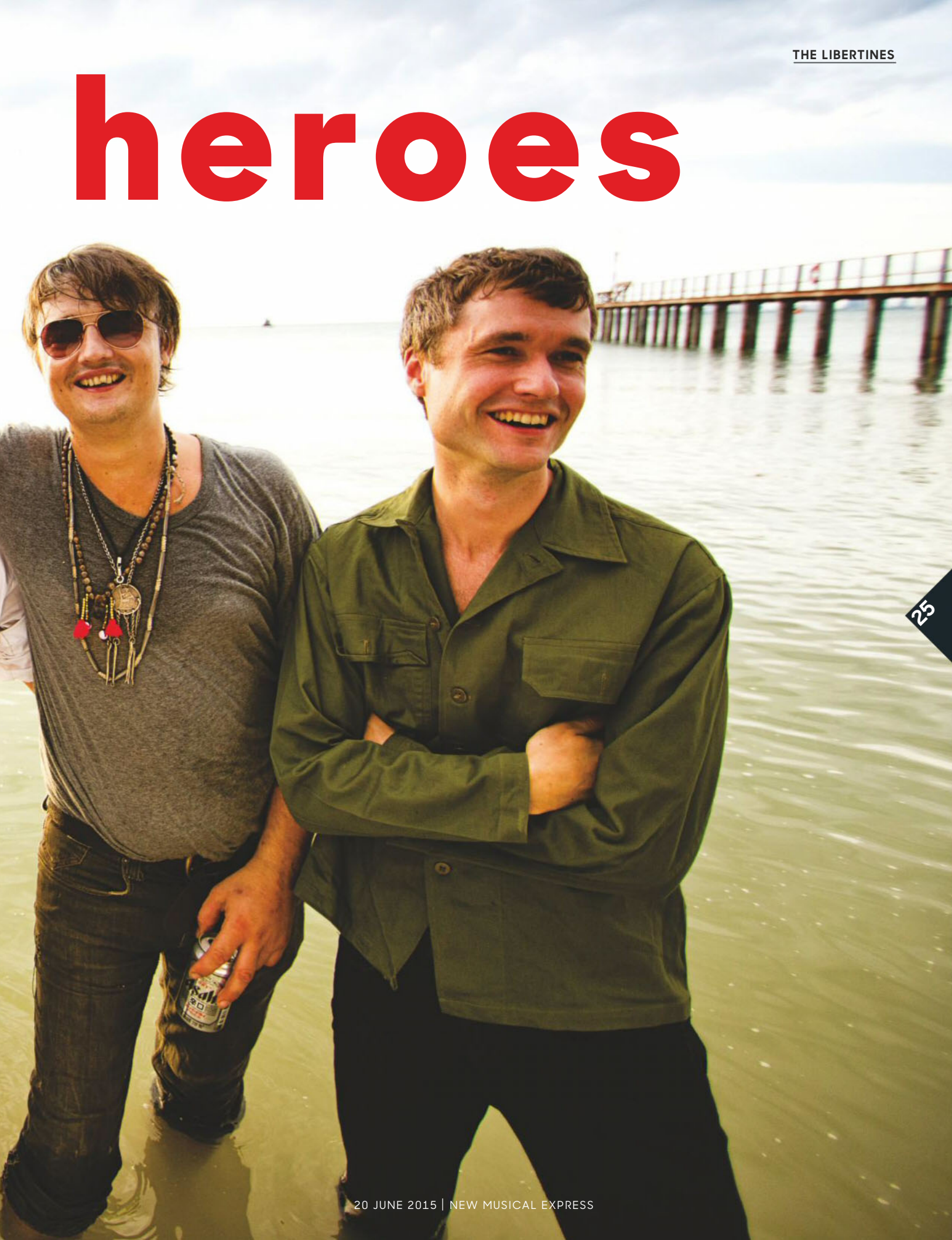


Miracles do happen. There will be a third Libertines album and it's coming out later this year. Kevin EG Perry gets the inside story of the Thailand sessions that have "pumped the lifeblood back into the band", as Pete Doherty says

PHOTOS: ROGER SARGENT

Boys in the band: Gary Powell, Carl Barât, Pete Doherty and John Hassall

heroes



In Thailand, they have a saying about deeply improbable events. They say *châat nâa dton-bàai*, meaning it will happen 'one afternoon, in your next reincarnation'. In England, we'd say 'when hell freezes over' or 'when The Libertines record a new album'.

Yet, somehow that most improbable of days has arrived. At the end of 2014, for the first time in over a decade, Pete Doherty and Carl Barât sat down nose to nose and wrote new songs together. Then they recorded them with bassist John Hassall and drummer Gary Powell over a five-week period at Thailand's Karma Sound studios. From that studio built on an old snake pit, where recording sessions were punctuated by visits to the notorious vice den of Pattaya, their third, as-yet-untitled album has finally emerged. It's the moment anyone who ever dreamed of Albion has been waiting 10 years for – the Libertines included.

"People are going to love it," says Pete, who's still ensconced in his Thai bolthole, although he's now back in Europe. "There's a miracle aspect to actually getting it done and all getting together to do it. We're all really proud of it."

"It's unbelievable," says Carl, back in London. "It's staggering that we've got to the point where we've actually got an imminent release for the fucking Libertines. Are you kidding me? Honestly, I'm still kind of pinching myself. Is this really going to happen? It's mental, but I guess it is."

The story of the third

Libertines album started at Alexandra Palace on September 28 last year. At the last of the band's three sold-out nights at the venue, Pete announced: "We're off to play in Europe, but the next time we play in England we'll probably be playing new songs for a new record."

That November Carl flew out to Thailand to visit Pete at the Hope Rehab Center, where they wrote five new songs. However, at the time, both songwriters expected that any new Libertines record would be largely composed of old material.

In fact, only one old song has made the record – 'You're My Waterloo' – and Pete and Carl agree that it can only be a good thing they haven't had to rely on their stockpile of previously written songs. "That was sort of the default plan, you know?" says Pete. "I think the fear was that we wouldn't have anything in there to bring out. Fortunately, we did. We were inspired in the period leading up to Gary and John coming out and managed to write loads of really exciting new songs."

For Gary, new material was essential for the band if they were to prove their relevance in 2015. "I would have been really pissed off if we'd come back with a new album full of old stuff," he says, back in London. "I think that's lazy. I ain't lazy, and I ain't working with no lazy people, so that was never going to happen!"

On December 5, the band assembled on Thailand's Ko Si Chang Island to sign a deal to release their as-yet-unwritten third album through Virgin EMI. "The same label as The Pistols," as Carl points out. Attention then turned to who would produce the record. In February, Carl said he'd approached Noel Gallagher about the job. Stephen Street – who's worked with Babyshambles and Pete as a solo artist – and The Stone Roses' producer John Leckie also appeared to be favourites. In the end, the band went with a leftfield choice: Jake Gosling. Best known for his Grammy-nominated work with Ed Sheeran, Gosling has also worked with artists as diverse as Wiley and One Direction.

Carl admits to some early worries about choosing an ostensibly pop-orientated producer. "We were a bit nervous, having never worked with Jake, that he might come

POETRY AND DRAMA

Producer Jake Gosling on the Libs' sessions

"We went out thinking: 'Are we going to have an album or not?' Obviously the band hadn't recorded together in over 11 years. I think the label, the management and everyone were still wondering whether it was going to happen. It was such a short period of time as well – it usually takes me about three months to do an album. We only had five weeks, and a lot of it was being written on the fly. That actually worked out really well because there's loads of fresh stuff.

"I think it's the first time they've all been together to work on and produce a record as a piece of art. It's Bowie-esque in places There's a lot of drama and poetry. Obviously Pete and Carl are so well read that their lyrics and what they're talking about has so much depth and breadth. There's a lot for the listener to get under the skin of. It's a real journey.

"I didn't want to take away what they were, I just wanted to enhance what it was and try and communicate it. They're a fucking great band, and they've got so much going on. It's really captured in all the lyrics, the playing, everything."

The reunited Libertines in Thailand, where the album was recorded

"I'm still pinching myself. Is this really going to happen?"

Carl Barât

in and tell us to think about singles and radio play," he says. "We were aware people might say, 'Hang about, he's One Direction-ed The Libertines!' That's why we said to him: 'We're gonna make a dirty fucking rock'n'roll record!' He said: 'OK, great!' That didn't faze him at all. That was our way of making sure we set our stall out. In the end, parts of it are very dirty rock'n'roll, but not all of it. If it was all like that it would just be going in, well, one direction. The truth is, it rolls around from spitting in a leather jacket to parts that are bathed in sunlight, and then goes to Hades and back."

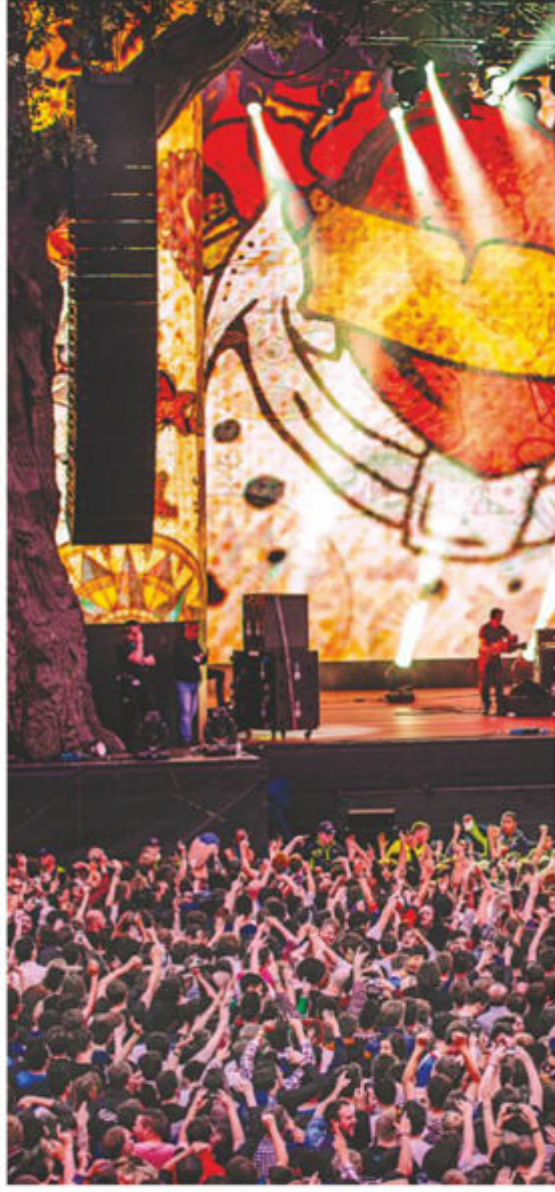
For Gary, the choice of producer reflected a conscious decision to break with the past and record a modern album. "The last thing I wanted us to do was sound like we were back in 2004," he says. "We needed somebody with a fresh approach to production to bring us into the new age. It's selfishness as well – why should we be working with someone like the Arctic Monkeys' producer, when without The Libertines there would be no Arctic Monkeys? We're not emulating those guys."

The band say they were united by a desire not to simply retread old glories. "It's not us repeating ourselves, that's for sure," says Carl. "We've definitely moved on. For a while, half my mind was thinking that the album would need a 'Horrorshow' – that fast guitar sound – but we weren't really in that rhythm. There are a few nods to it, but if we're not in that rhythm and it's not part of our lives, then there's no point in forcing it. I think what came out was just what was right. We didn't try hard to do anything, but with The Libertines there's a spectrum of what we've always done. There are shades to us, and I wanted to make sure that everything I love about the band was represented."

Gosling, engineer Guy Massey and the four Libertines met at Karma Sound studios in Bang Saray on April 18 to begin recording. They effectively lived in the studio until May 20, taking over multiple recording rooms and turning the basement into a ↦

"This is more than I could have dared to hope for"

Pete Doherty



den. They put up canvases to represent each song, which they then all painted and drew on as the music developed. They even had a pool table put in. In short, the band had the run of the place. "I think they might have regretted that actually," says Pete. "As everyone rode off into the sunset, they were still picking up the pieces down there."

Working in Thailand brought with it a whole new set of dangers for the band. "The studio was built on an old snake pit," explains Carl. "The snake god Nāga had a shrine. You could still find snakes there. I said to the guy there: 'Do you have anti-venom for the snakes?' He said: 'Anti-venom?' I said: 'Yeah, anti-venom for snake bites.' He said: 'No, if snake bites you, you die.' I thought: 'Ok, what about going to hospital?' He said: 'No! You die!' It scared the life out of me. They're called pit vipers. Nasty buggers."

Serpents aside, the band found the secluded environment the perfect place to focus on their music. "It was really conducive to work," says Carl. "We couldn't have done it in London, or England, or even in Europe. Everyone would always have had a reason to go out. It's as fast as we've ever worked, and as committed as we've ever been. I'm ecstatic about what we've done, which is very, very rare for me to say. We wrote the album we needed to write."

"Spending so much time together made us feel like a proper band again," says John from his home in Denmark. "Seeing each other every day made it feel just like the old times."

Any worries about Gosling fitting into the Libertines lifestyle were soon dispelled as well. "He's a bit of a wildcard himself," says Carl. "He was painting with one hand and holding a bit of what-he-fancies in the other. He was thriving in it. Together with Guy Massey, the engineer, they were both just perfect. They got the balance right in terms of what to tolerate and what to encourage."

While the tracklist has yet to be finalised, Pete expects the finished album to contain 11 tracks. Both he and Carl confirm that they split writing and lead vocals 50/50 on the new songs, which include 'Fame & Fortune', 'Iceman', 'The Heart Of The Matter', 'The Milkman's Horse', 'Anthem For Doomed Youth' and lead single 'Gunga Gin'.

"'Gunga Gin' is a true Libertines amalgamation, in the proper old-fashioned sense of the word," says Pete. "There's a lot in there – there's a Peter Wolf lyric, which you'll probably pick out: '*Woke up again, to my chagrin*'. We're not really pessimistic on that level, that's pure Peter Wolf pessimism. There's a middle eight borrowed from Billie Holliday: '*I've got those Monday blues, straight through Sunday blues*', from the song 'Good Morning Heartache'. There's a nice Doherty and Barat singalong chorus. I think there's a bit of Gary in there as well to be honest."

"It's our mugshots, really, after 10 years," says Carl – although Pete isn't sure he agrees, referencing elements of the lyrics which deal with his heroin addiction. "I don't think [it's a current mugshot]. I haven't been using intravenously for some time to be honest. Apart from that, I think it's quite accurate. Carl was quite adamant about letting the world know about all that stuff."

Unsurprisingly, many of the new songs are autobiographical. 'Fame & Fortune' traces the band's story, from their early days to their

Pictures from Pete and Carl's Instagrams

THE 12 STEPS

How the Libertines made it to here

March 2010
The Libertines announce they will reform to play 2010's Reading And Leeds festivals. A press conference is held at London's Boogaloo Bar, after which Pete, Carl and John play a ramshackle eight-song set.

August 2010
Despite suggestions that the band are only doing it for the money, the comeback festival shows are a rip-roaring success. Talk of more gigs soon fades, however.

April 2012
Carl and Pete hint separately at the prospect of new material. "There is a future for The Libertines where we get together and make really good music," says Doherty.

July 2013
Announcing a new Babyshambles album, Pete says he is not currently in contact with Carl and is struggling to quit drugs.

April 2014
The Libertines announce they will headline British Summer Time in Hyde Park and reveal they are planning to air new songs. Meanwhile, Carl unveils his new band The Jackals.

June 2014
The Hyde Park show is a typically ragged and emotional

JAKE GOSLING, ANDY HUGHES, JORDAN HUGHES, ROGER SARGENT

The Libertines at British Summer Time in Hyde Park, July 2014

tabloid notoriety. Pete explains that they've been carrying around the melody since the beginning of the band, but have "finally put it to bed". "We scuttled off and did the lyrics one afternoon," he says. "Then everyone decided it needed a chorus, and Gary and John mucked in. It's even got a scooter solo."

Jake Gosling says that he encouraged the band to experiment: "For me, it's capturing magic. Carl was saying 'What about a motorbike?' so I said, 'Brilliant! Let's wheel it in and record it!' He was there revving it up in the studio and beeping the horn and all this sort of stuff. Creating and having fun and being able to do those things in the studio that I think they haven't been able to do before was a real jump for them."

In another first for The Libertines, Carl even plays synths. "We've gone progressive," jokes John. "No, don't get scared. It's still The Libertines, but it would be weird if we came back and just did exactly the same thing."

On 'Iceman', Gosling moved the studio equipment down to the beach so that he could record Pete and Carl playing there together. "I think the original idea was to get us actually coming out of the water while playing guitars," says Pete. "That didn't really work out that well. It was a bit of a mess, but I think he got what he needed. It was one of them moments when he said: 'We'll just take you and the guitars down to the beach,' then half an hour later there were about 30 of us down there. It all got a bit complicated, but it worked out OK. The 'Iceman' cometh!"

Many of the songs, like 'The Heart Of The Matter', came from Pete and Carl taking each others' half-formed ideas and fleshing them out. New tune 'The Milkman's Horse' demonstrates the symbiosis of their current working relationship. Originally uploaded to YouTube by Pete as a solo acoustic demo back in February, the song now has a completely new chorus written by Carl to replace the original that Pete half-inched from The Supremes' 'Where Did Our Love Go' and The Four Tops' 'I Can't Help Myself'. "Songs like 'The Milkman's Horse' I thought were finished," says Pete. "Then I'd give them to Carl and the pressure was on him to make them better. He really had to go all guns blazing, because there's no point changing something unless you're improving it. He really did us proud. He gave it a whopping great chorus, better than the Supremes rip-off it had before."

While the whole band report that Pete – who completed a rehab programme in January – was focused and committed in the studio, that didn't necessarily mean his time-keeping was much improved. As Pete himself explains of 'Anthem For Doomed Youth': "Those bastards recorded it when I was asleep! I was supposed to be lead vocal on that song and rather childishly refused to do harmonies. I said, 'If I'm not doing lead I'm not doing anything.'"

He adds: "I don't want you to think that I didn't have more than a fair share of writing on it. It's strictly Doherty and Barât that one, but time and tide waits for no man. I slept in and he'd gone and laid down the vocals. He said if I didn't like it we could do them again, but everyone was like, 'Oh, Carl's done such great vocals, you've got to hear it'."

The inclusion of the one old song, 'You're My Waterloo', came at Carl's suggestion. "I had to fish for that," he says. "The way that had been recorded and remembered didn't seem like we had done it justice. It's such a beautiful thing, and it's still just as ↦

affair, the fervent crowd response forcing the band to briefly halt their performance due to safety concerns.

September 2014
The Libertines' three Alexandra Palace shows seem to confirm that Pete and Carl have rebuilt their bridges. 'You're My Waterloo' is introduced to the setlist.

November 2014
Carl reveals that he's visited Pete in Thailand, where Doherty is undergoing rehab. "There's about five new tunes on the work bench," says Carl.

December 2014
The Libertines release a video clip showing all four band members signing a record contract with Virgin EMI on the Thai island of Ko Si Chang.

January 2015
Carl and Pete begin demoing the new album in Thailand and announce they will be recording it at Karma Sound Studios, recently used by Enter Shikari, Placebo and Bullet For My Valentine.

April 2015
The album's producer is revealed as Jake Gosling, best known for his work with One Direction and Ed Sheeran. Carl puts The Jackals on hold to attend to Libs duties.

June 2015
The album is finished and 'Gunga Gin' is chosen as the first single and prepped for release in July.

"The fear was we wouldn't have anything to bring out. Fortunately, we did"

Pete Doherty

pertinent as it ever was to us. Also, I wanted to play a piano part on it. I never got to do that before because I only learned how to play piano last year."

'You're My Waterloo' also showcases Pete at his very best. "That was one vocal take from him," says Gosling. "That was it. I swear. He did it, one take, nailed it."

As ever with The Libertines, tragedy wasn't far away. On April 26, just over a week into recording, Pete's close friend Alan Wass died in hospital from a heart attack two months after severing an artery in his arm after falling through a window at his home.

"He was a really good friend of mine, a really good friend of all of ours," says Pete, who sounds genuinely heartbroken that he was unable to return to England in time for his funeral. "We're going to dedicate the record to his memory. His death affected me in a big way. I know he would have been really proud of us for getting the record done and coming back and doing loads of festivals. He was big on the work ethic, Alan. I know he'd be really proud of the record, and that we're dedicating it to his memory. My first port of call when I get back to London will be his grave."

He adds that another friend was watching over them. "The studio was quite sparsely decorated, but we did have a little *NME* front cover of Amy Winehouse over the mixing desk the whole time. The one constant in the mixing room, apart from John Hassall, who was always there from dawn to dusk, was the picture of Amy."

"She was never a massive fan of my songwriting, or at least she never admitted to it!" continues Pete. "She was a bit of a harsh critic, but in a lot of ways we were kindred spirits, and all the boys loved her. She was quite inspirational as well. While she was critical, it was because she had very high standards."

The truth is, for much of the last decade it seemed as if Pete's struggle with addiction could have consigned him to the same tragic fate as his friends. When I ask Pete whether an increasing sense of mortality helped spur him to finish the album, he demurs. "Not really. It was just the right time, you know?"

"Maybe it needed 10 years, for the story," suggests Carl. "It must have done, right?"

"When we write, we write to each other," he adds. "That hasn't changed, and we had a lot to say. We could go and do another one right now, I reckon. It's funny, once you set the song up it starts to absorb your history from you, and the meaning arrives without you even intending it to half the time. It was a long journey with a lot of twists and turns and *Apocalypse Now* staring-at-the-ceiling moments. We reached the highs and the lows of The Libertines, and I think that's reflected on the record. I think we have got more records to write. Whether we get round to it, who knows?"

For Pete, the rekindling of his old friendships seems as valuable as the album they've made. "It was more than I could have dared to hope for," he says. "It was grand to spend that much time with the boys. It was much needed. The lifeblood was pumped back into the band."

Whether the album can mean as much to the fans as it does to the band remains to be seen, but at the very least – against the odds – we will definitely get to hear new music by The Libertines in 2015. ■

WELCOME TO SIN CITY

Filming the 'Gunga Gin' video in Pattaya

Photographer and filmmaker Roger Sargent accompanied The Libertines during their time in Thailand, shooting a documentary about the recording of the album. He also shot the video for lead single 'Gunga Gin' in the nearby city of Pattaya, which is known for its vast number of go-go bars, massage parlours and transgender cabaret shows.

"Pattaya was sort of like Mordor on the horizon for us," explains Carl. "It's one of the world's sex capitals and it's mental. There was an American base there in the Vietnam war, so they started opening brothels. There were *Miss Saigon* vibes going on."

"Shooting the video was an experience in itself!" adds Gary. "Pattaya was the R&R stretch of road for the GIs – or R&R&D. The 'D' stands for 'Debauchery'. It was a fun night!"

As for Pete, he calls Pattaya: "Sin city. Hell itself." He adds: "It's a deeply perverse place. I haven't seen the video yet myself, but I'm hoping it will come out OK. I can't remember it all that clearly..."

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"We're the underground in the

On June 5, Courteeners emulated their Mancunian forebears Oasis and The Stone Roses by playing in front of thousands of fervent fans at Heaton Park. "It's really fucking emotional," Liam Fray tells Lisa Wright, amid the champagne and supermarket pastries

PHOTOS: JENN FIVE

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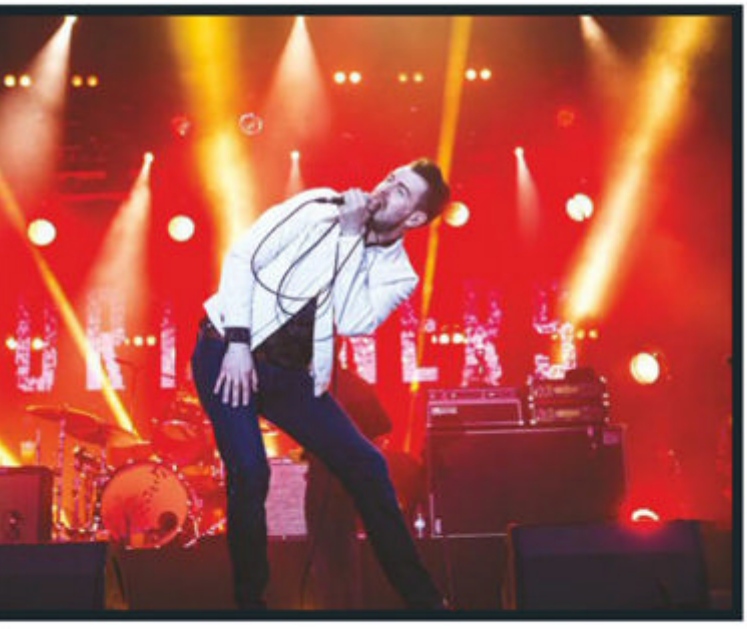


world"

Courteeners onstage at Heaton Park

"You know what?" says Liam Fray, sipping a plastic pint cup of tea in a backstage Portakabin, just a few hours before Courteeners headline Manchester's Heaton Park in front of 25,000 rabid fans. "Our manager said to us the other day, 'Fuck everybody else. Why shouldn't you be saying that this gig is great and that it's big? You've done this. You literally made the word Courteeners up in your garage and then you wrote some songs and now you're doing this. Fuck 'em. Absolutely fuck them.'"

Along with the British Summertime events in London's Hyde Park that will be headlined by Blur, The Strokes and Kylie, Courteeners' Heaton Park homecoming show is among the UK festival season's biggest standalone gigs. Courteeners managed to shift all 25,000 of today's tickets in less than an hour, without even announcing any support acts. Over the next two days, Heaton Park is given over to Parklife festival. It is, as Fray states with a pleasantly bemused look on his face, "mad". And yet the band are still receiving pep talks from their manager to erase the shadow of public scepticism from their landmark achievement. "Nobody thought we'd be here," says Fray, still compelled to silence the doubters. "Eight years in and we're still here. It's a vindication of our hard work, 'cos there aren't many bands doing this."

Rehearsing solidly for the past month, with a brass band joining them for the last week, Courteeners aren't taking this crowning moment lightly. "It's been intense, the hardest we've ever rehearsed," says Liam. Backstage before the gig, the band are in good spirits but firmly focussed on the task ahead. "Leading up to this it's been a whirlwind, really," says drummer Michael Campbell. "You're concentrating and you're rehearsing and your mind's solely on the goal."

"We did a soundcheck before and thought it didn't look that big, then you go out today and realise it really is," adds Fray. There are bottles of champagne in the dressing room, but for now they stay firmly corked as the group (completed by guitarist Daniel Moores and bassist Mark Cuppello, with keyboardist Adam Payne joining them for live shows) concentrate on getting in the zone.

"Nobody expected us to do this. Eight years in and we're still here..."

Liam Fray

Since they first emerged in 2007 with debut single 'Cavorting', the quartet have faced an uphill struggle to defend their reputation. Early features saw Fray – who always undertakes interviews alone – quickly held up as the next generation's Liam Gallagher, a mouthy Mancunian not shy of an eye-catching bon mot (sample quote from 2008's *NME* Christmas issue: "Lightspeed Champion's a fucking div").

"At the beginning, I think people needed someone [to be a mouthpiece] because it was all a bit dull," explains Fray. "I wouldn't say I played up to it; I'd say I was like every other person in the country after they've had five pints. People think I'm this bolshy guy and it's very difficult not to act that way when I'm onstage, because I can't imagine going out in front of 25,000 people and staring at my feet. But offstage, I don't feel I'm like that. I feel like I'm more of a bedroom loner at times."

Fray insists that the band started when he "made these songs based on poems I'd written because girls wouldn't take me seriously", but the picture painted of the Courteeners in the media has often been rather different. "We got one out of five in one of our first reviews [in *The Guardian*] and they called me a 'misogynistic troglodyte'," says Fray, shaking his head. "It was basically a character assassination. I knew there'd be people who didn't like our band, but I never thought we'd get that. It takes a long, long time to shake that tag."

The band have been fighting to justify themselves ever since, forced to cultivate a fanbase the hard way. "We've always had belief, but belief's easy when you're on the radio and people hear your songs 20 times a week. When you don't have that much exposure, it all depends on a rapport that you build through social media and your gigs. If you can go on social media every day and give people a window to who you are, they might go, 'Actually, that guy's not such a dick.'"

As he strolls casually around a backstage area free of the usual security lockdown and military procedure that takes over gigs of this size, Fray is affable and charming, joking that the band have finally got the full array of supermarket pastries on their rider that they've been requesting for years. He's also excited about getting drunk with support band Peace later, revealing that he hand-picked them for the show after enjoying a recent gig of theirs (the same goes for the other supports Bipolar Sunshine and local boys Blossom).

"Liam's a great guy," enthuses Peace's Harry Koisser. "I reckon if I walked up and asked him to borrow a fiver when he was onstage, he'd be like, 'Yep sure, just give me a minute to finish.'" The Birmingham boys, who spend the time before their set showing off their new luminous clothing, might be a slightly surprising choice of support band for Courteneers, but there's mutual love between the two acts. "I think they're funny for a start and they don't take themselves too seriously," says Fray of Peace. "I liked the first record but I love the second one; I went to see them and they blew me away." Harry meanwhile proclaims that Courteeners have "grabbed the North by the heart".

The makeup of the Heaton Park crowd extends far beyond 18 to 25 year old lads. Keisha, 25, from Stockport has travelled down early to get on the front row, while 16-year-old Sarah from Stafford queued outside for three hours. A little way along the barrier are a group of 19-year-old Mancunian boys who hail Fray as a "lyrical genius" while a few rows back in the crowd a father and daughter, both sporting

brand new Courteeners T-shirts bearing the slogan 'Did you go to Heaton Park? Did you fuck' (a nod to the band's old 'Can you play guitar? Can you fuck' merchandise) spill superlatives about the quartet. "They're from the local area and this is like their back yard," says dad Mike. "It's their biggest gig ever, it's gonna be the best thing in the world. The first time I saw them it was four of us watching them in a pub in Fallowfield about eight years ago. Me and my daughter have seen them maybe 20 times since then."

It's this loyalty that's kept Courteeners steadily moving upwards, gathering momentum in the peripheries of public perception. The crowd tonight is proud and positive, much like Kasabian's Leicester homecoming show last year. "All those people who have supported us from the beginning feel vindicated today," says Liam. "Maybe they feel we represent them, a little bit. We've known each other since we were nine years old. We're not making up this last gang in town thing – we've just turned 30 and we've annoyed each other for 20 years; we're brothers,

> **"They've grabbed the north by the heart"**
>
> **Harry Koisser, Peace**

man. The bond is strong and I think people find affinity with that."

People clearly do. Strolling out on to a stage decorated with industrial shipping containers, with their name in giant glowing white lights behind them, Courteeners have the crowd heaving from the off. Fray descends into the front row during 'Please Don't', where he's swallowed up by grasping arms, while 'Bide Your Time' sees 25,000 people singing a word-perfect chorus for them. The newer tracks from 2014's 'Concrete Love' are greeted ravenously and there's barely a second of their 90-minute set for which the moshing relents, sweat-drenched kids rolling over the front barrier almost from the get-go. 'Acrylic' turns the park into a sea of flailing arms; 'Summer' inspires everyone to bounce in unison. And while 'Not Nineteen Forever' and 'What Took You So Long?' prompt the loudest singalongs, the crowd knows almost every word to almost every song.

"This is unbelievable," says Fray to the crowd at the end of the set. "It's not just tonight, it's for the last eight years – and it's not just our night, it's your night too." When they finish, he jumps back down into the pit and spends a good five minutes shaking hands, handing out setlists and thanking people.

"That was just really fucking emotional," says Fray after the show, leaping around the dressing room like a caged puppy. Bassist Mark Cuppello emphasises that, for the band, this wasn't just about the size of the show but its location. "I saw Oasis and the Roses here, but Heaton Park's also where we used to come down on a Saturday when we were kids," he says, chuffed to bits. As the champagne is finally popped, the general tone is of giddy, proud bewilderment. "About halfway through we realised that everybody that's helped us from the last eight years is here," Fray says, grinning. "Seeing everybody on the balcony, family and friends, and everybody on the front row too... that's the stuff dreams are made of."

So what happens now? "I don't want to think that this is [the peak], 'cos that's not how I feel," says Fray. "But it's not about the numbers, it's about making another good record. I guess I have to go back to my Moleskine, start writing some words and then it's album time."

Could he see Courteeners doing a Kasabian and stepping up from their own mega-gig to headline a big festival? Fray looks surprisingly unconvinced. "We still feel like the underdog; we're the biggest underground band in the world. But that's not a chip on our shoulders, that's a good thing. I don't mind being the underdog because we're *their* underdog," he says, pointing to the throng making their way out of the park. "I don't want to play to 60,000 people if only 20,000 care. I'd rather play to 50 people in a room." He pauses and grins again. "Actually, that's bullshit. Call it a steady 10,000." Finally, a flash of the cocksure Courteeners swagger. Tonight, it's fully justified. ■

PASSING THE MANTLE

Heaton Park's greatest triumphs

Oasis, 2009
Performing to 210,000 people over three nights, Oasis' last gigs on home turf were a triumph save for a brief power problem during which Noel promised 70,000 people full refunds. "Kind of regretting that now," he admitted later.

The Stone Roses, 2012
Back after 15 years away, the returning Roses were greeted like Manchester's prodigal sons. 150,000 tickets for Heaton Park sold out in 14 minutes, while no amount of tuning problems could dampen spirits.

Parklife festival, 2012–now
Manchester's own city festival moved from Platt Fields Park to the larger Heaton Park in 2012. Headliners of the 70,000 capacity event have included Warpaint (pictured), Foals and Disclosure.

Ducking

Zachary Cole Smith's arrest for heroin possession in 2013 threw his band, Diiv, miles off course. Ben Homewood meets the troubled songwriter in Spain ahead of the New Yorkers' long-delayed second album

PHOTOS: JENN FIVE

and Diiving

January 2013. Diiv frontman Zachary Cole Smith is alone in a remote house, two hours north of New York. The heating is broken and there's no phone signal. He's housesitting for a friend and recording songs or his band's second album 'Is The Is Are' and taking heroin. It's the beginning of the most turbulent period of his life so far.

In a few weeks, his new relationship with singer and model Sky Ferreira, who he met after a mutual friend suggested they collaborate, becomes public knowledge. In April, Cole (he doesn't use his first name) cancels a European tour, and in May he sacks his manager (whose clients include Lou Reed, who died later that year). On September 13 – a Friday – he and Ferreira are arrested driving to a Diiv show in Cole's unlicensed van, where they are found with heroin and ecstasy (Ferreira's charges are later dropped, Cole's are not). He leaves custody and plays the gig wearing a balaclava and oversized parka, his bandmates – guitarist Andrew Bailey, bassist Devin Ruben Perez, drummer Colby Hewitt and keyboardist Colin Caulfield – wear dead-eyed expressions, adding to the night's sinister feel.

The rest of the year is taken up with San Francisco recording sessions with ex-Girls bassist Chet 'JR' White (abandoned because the group spent the time getting stoned), outspoken interviews, more cancelled dates and plenty of press attention and online backlash. All this is followed, in December 2014, by reports of Perez making misogynist, racist and homophobic comments on messageboard 4chan – actions Cole called "inexcusable" in a statement that also said the bassist's future was being discussed. Perez remains, but it's fair to say preparations for 'Is The Is Are' – originally intended for release in 2013 – aren't going to plan.

Fifteen months later – in April 2015 – the 29-year-old singer is in Strange Weather studio in Brooklyn, New York. Over ↦

"Diiv will always make drug music. It's just how my mind works"

COLE SMITH

a three-week period, he and engineer Daniel Schlett – who engineered Diiv's 2012 debut 'Oshin' – have painstakingly recorded 19 songs, with Cole playing and producing everything. Memories of that house upstate are fading.

"I definitely have weird memories about that time," he says down the phone. "I was doing a lot of drugs and was in a weird zone mentally. It's hard to make sense of anything being so far out on drugs." After a pause, he adds that he was "making a lot of video art". Kind of. He adds: "I have footage of that whole time, I watch it and I'm like, 'What the fuck?' I was listening to the same record over and over, out of my fucking brain, alone."

The album in question, Sonic Youth's 'Bad Moon Rising' from 1985, is a huge influence on Diiv's new music, particularly on a sludgy untitled track featuring vocals from 22-year-old Ferreira. When we speak, she hasn't yet recorded her parts, and is in Los Angeles working on her own album with producers including Primal Scream's Bobby Gillespie and Ride guitarist Andy Bell. He says their relationship is "the best thing I have", but the couple are struggling, both with being apart and navigating Cole's battle to stay clean. If he fails, he fears he'll lose her. "Drugs is a door you can never close once it's open. If a person isn't feeling you're being honest with them or they're loved, then they can be gone. It's worrying," he says.

Cole does most of his worrying in Daddy's, a bar near the studio. "I think about all the messed-up shit there – money, drugs, my band..."

Does being clean not include alcohol then?

"Being sober for me doesn't mean not drinking. For some people, it means being 100 per cent off everything, but for me it means not doing smack."

He adds that he and his bandmates all still smoke weed: "Doing that doesn't make me wanna go score smack on the corner. I think I'm going against a lot of general wisdom about recovery culture, but whatever."

Cole doesn't identify with recovery culture. He's occasionally missed rehab and probation meetings since being arrested and says, "I respect it and it does work, but it doesn't do it for me. I can't take part in anything where the first step is admitting you're powerless. You're not. It's about empowering yourself to get better."

He admits that there's still a lot pointing him in the wrong direction, but concedes Diiv "will always make drugs music". "It's just how my mind works. A lot of the songs are about drugs or experiences surrounding drugs. I feel like us being called druggy has more to do with our music being psychedelic."

But then he says he's "by no means the only member of Diiv dealing with addiction," explaining that guitarist Bailey was "drinking himself to death", and emerged from rehab two years ago "a much better person". Drummer Hewitt has also had his share of struggles. "Drugs are something we all have in common," Cole finishes. "I don't know whether if we're using or not influences the songs, but it might affect whether we can get to a show on time. Or even make it onstage."

In terms of Ferreira, Cole stresses his girlfriend doesn't use drugs. "Sky's never touched... even though her charges were

(Clockwise from main) Cole Smith; Diiv at Primavera Sound; with girlfriend Sky Ferreira at Field Day

dropped people still call her a junkie. We couldn't say anything after we got arrested and she's sick of dealing with the drugs issue – she's suffered enough." Cole accepts full responsibility for the arrest and admits to "100 per cent fucking Sky over".

The couple are still getting over it. While working on her record, Ferreira got an apartment in Los Angeles and Cole freaked out, fearing she'd moved to California for good. "She wanted to make sure I wasn't using. I thought she'd break up with me and be like, 'Fuck it, I don't need this.' And she really doesn't. But things are good now."

Does that mean he's clean?

"Yeah..." he hesitates. "Yeah."

Nearly eight weeks later, Diiv turn up for their first European performance in two years on time and just about in one piece (Hewitt is absent, replaced by 'Oshin' session player Ben Wolf). Gazing out over a busy crowd from the Pitchfork Stage at Barcelona's Primavera Sound festival, the frontman grins and waves dorkily. Their early-evening set contains eight new songs, including the heavy 'Waste Of Breath' and a disorientating swirl of intertwining guitars currently called 'The Bendy Song'. The tracks swim into each other in the same way those on 'Oshin' do, and the noise is urgent and untameable. As the band career around the stage, Ferreira peeps through a gap in the curtains at the back.

Afterwards, we meet by the backstage gate. Diiv emerge one by one, dysfunctional and bedraggled. First Perez lopes past, followed by Caulfield, who snaps photos on his phone and looks noticeably fresher than his bandmates. A grinning Bailey staggers by, a mess of gangly limbs, then Ferreira leaves for the hotel. A while later, after texting to apologise, Cole arrives, wearing huge ripped trousers, a giant Mickey Mouse T-shirt that fits like a nightgown and a shirt and sleeveless denim jacket draped over it. Straggly stubble dangles from his chin and his shoulder-length hair is dyed dirty blond. The fresh-faced kid with the choppy bowl cut and smooth skin from Diiv's early band photos is long gone.

Cole, who doesn't seem bothered by which band members made it to Spain, says Hewitt isn't here because he's "dealing with several different problems right now". The situation sounds unsavoury and uncertain. During our earlier photoshoot, Cole specified he didn't want his bandmates included, posing solo except for a few frames with Bailey, who he's known since school. Cole spoke to the others onstage, but off it he seems very much alone.

Via the bar, we walk across the site to watch Cole's friend and Captured Tracks labelmate Mac DeMarco. Every few seconds, we're stopped by frothing fans. One approaches, bows his head and mutters, "Thank you, your music is everything." The singer smiles and says, "Sure, bro," and the kid's face lights up, offering a glimpse of the adulation Cole referenced in a 2013 interview when he compared his burgeoning fame to his idol Kurt Cobain's.

Cole knows he's nowhere near Cobain's level, but wants one day to reach it, and hopes that 'Is The Is Are' will give people more access to him than ever, mirroring the way Nirvana fans obsessed over the frontman. To do so, he's paying tribute to Cobain's songwriting on it. "The record is universal, some lyrics follow the Kurt Cobain model based on syntax and content, sometimes it's about what sounds best. Sky being on the album helps with that too," he explains.

For Cole, Ferreira's influence is vital. Her love of lyrics led him to put extra emphasis on his own, removing some of the reverb that smothered those on 'Oshin' to expose its follow-up's "deeply personal stories". One song is even influenced by a psychic telling Ferreira that Cole would lose a friend – also a recovering addict – if he didn't stop using drugs himself. "She makes me hear songs I love in a new way," he explains, "I want my album to connect with her like that."

Right on cue, his phone buzzes with a text from Ferreira, and minutes later she arrives and they wander off into the festival arm-in-arm.

The next day, Diiv head to Italy for two shows, before travelling to Britain for their first gigs here, including a festival appearance at Field Day, since the two they played in 2013 (at Latitude and T In The Park). While in Italy, rumours emerge that Diiv are asking for $10,000 to support New York theatre company Household, and online commentators speculate that the money will be spent on drugs ("Good way to pay for smack," says one). Cole tweets to clarify their involvement was not intended to make money, only to help raise awareness for the project, which is run by a friend. At the same time, Perez mysteriously tweets Hookworms frontman MJ saying, "Making you upset makes me happier than literally anything in this world but maybe a little less than watching you bleed actually". Diiv are due to play with Hookworms at Field Day, and Cole wades in to apologise.

With 'Is The Is Are''s September release date approaching fast, Cole can't afford to lose control of Diiv. He's determined not to, and as he drags his rag-tag group back out on the road and from one problem to the next, he's desperate to hold it together.

A few days after we meet, Cole sends an email that gives the impression he will, whatever the circumstances. 'Is The Is Are' is too important for him to throw it all away. "I poured my heart and soul into it. It's a great album, to me," he says. "It's the real deal." ■

Driiving forces

Zachary Cole Smith on the key elements powering Diiv's second album, 'Is The Is Are'

Going for it

"Any great second record should take everything you hinted at on the first and just fucking go for it. This is our chance to become the band we truly are."

Speaking out

"This band isn't a vanity project, it's not about making me look cool. I say what I want, but sometimes speaking your mind is more trouble than it's worth."

Honesty

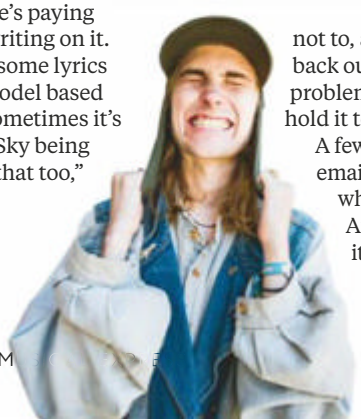
"Having my life be so fucking public means I have to be honest. People want to know who I am, what the fuck happened and how I got here."

Legacy

"Albums are what people remember. I don't want people to feel jibbed, or like I'm not busting my ass. This is a great record."

Paint

"I commissioned over 50 works of art for the cover. I've worked with two painters and one poet/visual artist. There's a lot of white paint. The title is from a poem, nonsensical but profound."



Reviews

THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD

NME ALBUM OF THE WEEK

Wolf Alice
My Love Is Cool

The Londoners' long-awaited debut starts off soft before baring its fangs to reveal a vicious beast of a rock album

Like all the scariest fairytale monsters, Wolf Alice disguise their true form to lure in the innocents. If you'd never seen them splatter indie guts up a toilet venue's walls with one roaring grunge lunge, you might wander into this long-awaited debut album thinking you're at folky female-only festival Lilith Fair. "*Keep your beady eyes on me*", Ellie Rowsell coos like the daintiest disciple of Joanna Newsom as the north Londoners weave fine strands of Tudor folk guitars and courtly beats into opener 'Turn To Dust'. And so begins the delicious deception, the sort of musical ambush, stylistic sleight-of-hand and glint-eyed sucker punch that makes for albums of the year.

Wolf Alice stay muzzled just long enough. It's key to the artistry of 'My Love Is Cool': to blindside, intrigue and confound those fans who thought they knew the drill – a shoegazey Hole with better tunes, basically – and to draw the unsuspecting in for the kill. As they gradually ratchet up the tempo, a glint of fang emerges amid Ellie's deceptively butter-wouldn't-t-melt lyrics. "*Are you wild like me, raised by wolves and other beasts?*" she asks a youthful partner in crime over the alt-pop candy-swirl of 'Bros', the sound of Chairlift and Summer Camp having a waft-off to riffs from Ride's cloudiest guitar.

Then, the pounce. "*One! Two! Three! Four! Five! Six! Seven! You ain't going to heaven!*" Ellie yowls as 'You're A Germ' shreds the sheep's clothing and turns into Pixies' 'Tame', guitarist unleashing thrashpop hell on some "*dodgy fucker*" rock star. It ends with a cackling, spitting, foul-mouthed tirade and 'My Love Is Cool' never feels safe again. It becomes the rock equivalent

DEAN CHALKLEY

of raising tiger cubs – adorable but, at any moment, it could have your larynx for lunch.

Unpredictability is a rare and desirable commodity, and it makes Wolf Alice 2015's most potential-packed band. While it might be difficult to imagine, say, Royal Blood making vast stylistic leaps into the unknown any more than you could picture *Newsnight* installing the Love Lift from *Take Me Out*, Wolf Alice can, and repeatedly do, swerve off down dark, unmapped side-roads littered with emotional detritus. "*Feel like going out and smashing windows*", Ellie deadpans on the Stereolab-do-The Maccabees 'Lisbon', sunk deep "*in a black, black hole deeper than death*" as skin-scorching squalls of guitar radiation erupt around her. 'Silk' is the show-stopping epic plonked slap bang in the middle of the record, the sound of Ellie boldly chanting her way out of a horde of whispering ghosts from her past, like Metric doing the theme for the *Poltergeist* remake. One minute a Lana Del Rey seductress, the next a tantrum-throwing punk banshee or mournful gothic poet, she's the millennial Karen O, the gloriously schizoid shape-shifter at the heart of Wolf Alice's allure.

There's slick summer disco ('Freazy'), nervy motorik psych-grunge ('Giant Peach') and a stampeding goth Elastica ('Fluffy'). Drummer Joel Amey even gets a turn at the mic on the misty 'Swallowtail', which goes MBV for the last 20 seconds. 'My Love Is Cool' never stops trying to squirm out of your grasp, right up to the shoe-phoric finale 'The Wonderwhy', full of fragile fears for the afterlife. Consistently defying categorisation and embracing synthetics as rock's direct blood relation, 'My Love Is Cool' is the epitome of the pan-cultural 21st century rock album, and easily the debut of the decade so far. Get savaged.

9

■ MARK BEAUMONT

JOKERS IN THE PACK

'My Love Is Cool' doesn't include many hints of Wolf Alice's comic side, such as...

Wanker managers
In the 'Giant Peach' video the band are harangued, hassled and generally annoyed by their loud, arrogant and bullish manager, until they finally kill him with a wine bottle while dressed as medieval minstrels.

Onstage droogs
For a Halloween show back in 2012, Wolf Alice dressed as droogs from *A Clockwork Orange*.

Cross-dressing dance troupes
For their 'Moaning Lisa Smile' video, the fine gentlemen of WA dressed as an all-female backing dance team for Ellie's entry in a local dance contest. They sucked.

▶THE DETAILS

▶**LABEL** Dirty Hit ▶**RELEASE DATE** June 22 ▶**PRODUCER** Mike Crossey ▶**LENGTH** 49:06 ▶**TRACKLISTING** ▶1. Turn To Dust ▶2. Bros ▶3. Your Loves Whore ▶4. You're A Germ ▶5. Lisbon ▶6. Silk ▶7. Freazy ▶8. Giant Peach ▶9. Swallowtail ▶10. Soapy Water ▶11. Fluffy ▶12. The Wonderwhy ▶**BEST TRACK** Silk

MORE ALBUMS

Refused
Freedom Epitaph

It's been 17 years since Refused released the seminal 'The Shape Of Punk To Come' and promptly split due to artistic differences, and the Swedish hardcore deities' legacy seems too easy to destroy. Comeback album 'Freedom' opens well: 'Elektra' is a cluster bomb of explosive rhythms and nihilistic fury bizarrely produced and co-written by Pink collaborator Shellback. But the unbearable 'Françafrique' trashes the quartet's reputation in a mess of Aerosmith funk while a children's choir chants cheap political slogans. Depressingly, they end up aping bands they've inspired, channeling The Used ('Servants Of Death') and AFI ('Thought Is Blood') at their bloated worst. Despite brief glints of past greatness, mostly, 'Freedom' is the shape of punk that should never have been. **5**

■ ROBERT COOKE

Best Friends
Hot. Reckless. Totally Insane. Fat Cat

Sheffield slackers Best Friends' debut has been a long time coming. Singles 'Happy Anniversary' and 'Nosebleeds', released in 2013, still sound raucously catchy alongside newer cuts like 'Shred Til You're Dead'. These tracks, like much of the record, are standard Best Friends: upbeat garage pop full of scraggy guitar melodies and fuzzed-out power chords, led by Lewis Sharman's screechy vocals. The quartet break formula at points – the breakdown at the end of 'Baba Vanga' is a highlight, while 'Orange Juice' opens with gentle chords as Sharman sings, "*Rip it up and start again*". At 32 minutes it's brief, but not without thrills. **7**

■ JAMES BENTLEY

Fucked Up
Year Of The Hare

The seventh record in the hardcore band's Zodiac series is an experiment that pays off

Since 2006's 'Year Of The Dog', Fucked Up have released seven Chinese Zodiac-themed EPs that sound nothing alike. If the A-sides share one thing, however, it's in providing the Canadian hardcore sextet a lengthy window of opportunity to take risks. What makes 'Year Of The Hare' special is the way it threads together segments highlighting the band's strengths: off-kilter arrangements, fluid instrumental passages and plenty of experimental side-steps. The title track unfolds like a storm, spread across bursts and lulls: the contrast of Damien 'Pink Eyes' Abraham's raspy scream and sultry guest singer Isla Craig, the gradual blending of *musique concrète* into guitar crescendos. B-side 'California Cold' feels more compact,

but its pairing of sax-loaded rock dissipating into droning synth proves hypnotic. Adventurousness can mean over-reaching, but here it's resulted in one of Fucked Up's most intriguing records yet. **8**

■ CIAN TRAYNOR

▶THE DETAILS

▶**RELEASE DATE** 16 June ▶**LABEL** Deathwish ▶**PRODUCERS** Mike Haliechuk, Bill Skibbe, Leon Taheny ▶**LENGTH** 30:00 ▶**TRACKLISTING** ▶1. Year of the Hare ▶2. California Cold ▶**BEST TRACK** Year Of The Hare

Trembling Bells
The Sovereign Self
Tin Angel

The electric folk style of Fairport Convention and Pentangle still has its supporters; it helps if current practitioners freshen it up, rather than just imitating. Happily, Glasgow's Trembling Bells oblige on their fifth album: their fourth, a collaboration with Will Oldham called 'The Bonnie Bells Of Oxford', didn't find either party on top form but here the quintet are a crack unit, powered by hard rock riffs, jazz and Krautrock-informed drums and flights of flute-based fancy. The psych-rock airs of 'Killing Time In London Fields' or 'Bells Of Burford' are creepy, in a charming way, recalling Wales' Gorky's Zygotic Mynci. **7**

■ NOEL GARDNER

Reviews

Love Amongst Ruin
Lose Your Way Ancient B

Ex-Placebo drummer Steve Hewitt is building a formidable electro noir rock career as Love Amongst Ruin, the band he formed with Julian Cope compadre Donald Ross Skinner in 2008. Where the quintet's 2010 debut wallowed in Hewitt's split from his old band, 'Lose Your Way' faces the future with a snarl. Summoning the gothic solemnity of The Cure and adding wafts of modern shoegaze, he creates an artful brand of arena rock. 'Modern War Song' tackles imperialism as a less death-gnat-obsessed sister piece to Muse's 'Drones', and there's a doom-noise take on Six By Seven's 'So Close' that sounds capable of destroying acres of forestation in a single chorus. Lovely, but ruinous.

■ MARK BEAUMONT **7**

J-Felix
101 Reasons Tru Thoughts

A sublime journey through squelchy electro-funk, tripped-out neo soul and woozy hip-hop beats, '101 Reasons' is the downtempo debut from Bristol-born producer Joe F Newman. With a fondness for vocoder vocals and squiggling synth riffs, Newman tips his hat to such American pioneers as Funkadelic, repurposing the hook of their '(Not Just) Knee Deep' – sampled on De La Soul's 'Me Myself And I' – on closing track 'One Of These Days (I Just Wanna Treat You Right)'. Enlisting singers Abi Flynn, Sophie Paul and Seychelles his live instrumentation maintains a strong British flavour throughout, with influences from Bristol soundsystem dub, wobbly '80s jazz funk and, on the delicious 'Let Me Go', the honeyed rocksteady lilt of lovers' rock.

■ STUART HUGGETT **8**

Bully
Feels Like

Powered by singer Alicia Bognanno, the Nashville grungers' debut revels in pop simplicity

To any plaid shirt-clad, Kim Deal-obsessed analogue recording nerd, the career of Alicia Bognanno is the stuff of fantasy. The seeds of the 25-year-old's gnarly Nashville grunge-pop band Bully were sewn during an internship at Steve Albini's Electrical Audio studio in Chicago. There, after work, she got to put the skills she picked up from her audio production degree into practice using the 'In Utero' producer's hallowed reel-to-reel setup.

As a mentor, Albini's hard to beat, having been at the centre of US alt-rock since his days with noise punks Big Black in the '80s. And musically, Bully undoubtedly take cues from the fuzzed-up hooks he engineered for The Breeders and Superchunk in the '90s. But 'Feels Like' has neither a whiff of nostalgia nor nepotism. With her honest, witty lyrics and tight punk rock production, this self-recorded gem is all Bognanno's.

Her voice is Bully's power centre, erupting from melodic drawl into a terrifying snarl. "*I remember getting too fucked up/ And I remember throwing up in your car*", she retches over whitewater riffs on two-minute opener 'I Remember'. If that's her playing the part of the dramatic ex, then on the chorus of 'Trying' she enters full Courtney Love mode, roaring through her insecurities like it's all she can do to stifle a breakdown. But the similarities with the First Lady Of Grunge end there, because while Hole bulldozed through tragic prom queen glamour to reach a ruthless angst-riddled catharsis, Bully's drama is more routine.

'Reason' captures teenage norms in its shout-out to bedroom guitar players and, on 'Six', a profound significance is attached to a seemingly innocuous childhood mishap. Here, an apologetic Bognanno howls about accidentally breaking her little sister's arm before whispering to her, "*Fuck those jerks, they're only angry/They don't know you're great, but I do*". Throw in the odd goofy rock'n'roll chorus ('Brainfreeze') and frothing pop-punk hurricane ('Milkman'), and you've got an album that revels in the simplicity of a great pop song while cleverly articulating the everyday truths of 20-something life, on Bognanno's terms alone.

■ ROBERT COOKE **8**

▶THE DETAILS

▶**RELEASE DATE** June 22 ▶**LABEL** Sony ▶**PRODUCER** Alicia Bognanno **LENGTH** 28:19 ▶**TRACKLISTING** ▶1. I Remember ▶2. Reason ▶3. Too Tough ▶4. Brainfreeze ▶5. Trying ▶6. Trash ▶7. Six ▶8. Picture ▶9. Milkman ▶10. Bully ▶**BEST TRACK** Milkman

Grimm Grimm
Hazy Eyes Maybe
ATP Recordings

The reverb-drenched space folk of Koichi Yamanoha's debut album as Grimm Grimm unfolds like a dark fairytale. Last year, the former frontman of cult psych rumblers Screaming Tea Party released debut seven-inch 'Kazega Fuitara Sayanora' on Kevin Shields' Pickpocket Records, and toured with a revolving cast of collaborators including members of Bo Ningen. Fittingly, 'Hazy Eyes Maybe' deftly marries gentleness and noise. 'Last Word I'm Saying' comes on like a sleep-waltz through an abandoned fairground, bent organs conjuring eerie atmospheres. The title track evokes the ghost of Elliott Smith, while the psychedelic 'Knowing' rises triumphant from a drone swamp. No happy ending here then, just eternal acid-washed bliss.

■ KIM HILLYARD **7**

So Stressed
The Unlawful Trade Of Greco-Roman Art
Honor Press

As the first band released on Perfect Pussy singer Meredith Graves' new label, So Stressed may have been gifted a minor nudge up the ladder, but they deserve it. The Sacramento trio's barnstorming noise-rock favours groove and forward momentum – in the manner of recent, comparable bands like Pissed Jeans and Metz – over monolithic dirge, although the segment of 'Lisps' that is overwhelmed by filth and static may yet test a few ears. It's an unpretty, feedback-slaked listen, but invigorating one. Fine wit abounds, too, from the bellowed line "*I AM TRYING TO USE MY INSIDE VOICE*" ('Nervous Around Punks') to the fact that 'Merv King & The Phantoms' appears to be a reference to the British darts player of the same name.

■ NOEL GARDNER **8**

Reviews

Lady Lamb
After BB*Island

Aly Spaltro's 2013 debut as Lady Lamb, 'Ripley Pine', earned her comparisons to Laura Marling. Not so much on this second album. 'After' is personified by her ragged, powerful voice, under which she picks, thrashes and strums riffs just as full of character. 'Vena Cava' opens the record with a groovy break-up tune on which Spaltaro howls "*I ain't no warrior or king/ But how I am one when I sing*". There are folky, threadbare moments ('Violet Clementine') and instances of whimsy ('Milk Duds'), but they are offset by the primal grunginess that seeps from the record. Most enjoyable is 'Batter', a story of cake-making ("*You had a bit of batter on your face*") set to prickly quiet-loud backing.

7

■ BEN HOMEWOOD

Tess Parks & Anton Newcombe
I Declare Nothing
A Recordings

This joint effort from the Brian Jonestown Massacre's Anton Newcombe and Toronto singer Tess Parks tiptoes between enjoyable stoner-folk jams and tunes that will put you to sleep. Ultimately heavy on the latter, there are a few fine moments here. 'Wehmut', 'German Tangerine' and 'October 2nd' simmer with a Mazzy Star air, with Parks' husky vocals particularly impressive, and the surreal 'Meliorist' has a touch of Gainsbourg. Sadly, the rest is a lacklustre mix of mid-tempo psych that's especially prevalent on tambourine-bashing, guitar noodlers 'Peace Defrost', 'Gone' and 'Mama'. Worse still, 'Cocaine Cat' and closer 'Friendlies' sound like Jonestown outtakes. Worth it for the good bits, don't listen to it in the bath.

6

■ HUW NESBITT

Fufanu
Adjust To The Light
One Little Indian

Fufanu opened for Damon Albarn at last year's Albert Hall knees-up and support Blur this week in Hyde Park, and it's easy to see why Damon's taken a shine to the Icelandic trio. Opening this follow-up to 2014's 'Circus Life', single 'We Will Last' is an attention-grabbing electronic clatter. Fufanu used to be all techno, but second track 'The Hours', belies their history, marching drums and acoustic guitars mapping out a downbeat, captivating ballad. There's rock'n'roll here too, in the form of 'Blinking', which charges in on clanking drums and wiry guitars. Closer 'City Lights (In The Light Of The Night) will likely be Damon's favourite; disorientating and fiddly, with splintered guitars and faraway vocals that nod to Blur's 'Think Tank'.

7

■ BEN HOMEWOOD

Lockah
It Gets More Cloudy...
Donky Pitch

Tom Banks, aka Lockah, honed his sugar-rush electro rave style in the coastal climes of Aberdeen. Granted, 'It Gets More Cloudy...', his second LP, could have been made anywhere – full as it is with funk-fuelled instrumentals in which vintage keyboards squelch contentedly and breakbeats thud with purpose. You may identify tendrils of '80s synthpop ('Lawrence's Weird Joint'), early Detroit techno ('OG Courgette Miller') and, at the album's height of dayglo maximalism, the good-time Glasgow scene which spawned Hudson Mohawke and Rustie ('Barcelona Drums'). Lockah seems to care pleasingly little about finding a mass audience, but this could prove to be a dance sleeper hit in 2015.

8

■ NOEL GARDNER

Christopher Owens
Chrissybaby Forever

The ever-intriguing ex-Girls frontman returns to his roots with an album of Californian good vibrations

Christopher Owens has never been an easy one to figure out. The ex-Girls frontman has an amazing but tragic backstory – born into travelling Christian cult The Children Of God, he washed up in San Francisco as a teenager to discover punk rock and drug addiction – and has confounded expectations since his old band emerged in 2007. The 35-year-old – now clean and living happily with his girlfriend – dissolved Girls in 2012, but his life has been no less absorbing since. Owens' solo output thus far has consisted of 2013's wishy-washy 'Lysandre', which eschewed Girls' catchy surf-rock for kitschy flutes and cheesy saxophones, and the Nashville-inspired twang of last year's 'A New Testament'. Neither were comfortable fits, but this surprise 16-track album recorded in San Francisco with friend JJ Wiesler – who worked on Girls' 2010 EP 'Broken Dreams Club' – sees a return to form for his best solo record yet.

After a short intro, it opens with 'Another Loser Fuck Up', which boasts a jangly guitar line similar to 2009's 'Lust For Life', Girls' best single. An immediate reminder of his past, it's followed by a series of nostalgic highlights like the Felt-indebted 'Me Oh My'. Always an introspective lyricist, he broods over his songwriting process on the wry, Lennon-esque 'Coffee And Tea' while 'Heroine (Got Nothing On You)' – a not-too-subtle play on words – finds him yearning for the drug that once caged him ("*All these pretty boys looking for their heroine/ I should know, 'cause I need my heroine too*") over a breezy track that's part dreampop, part Bobby Darin.

Owens recently admitted that criticism from fans led him to reexamine 'Lysandre', and there's the odd moment here that leaves you wondering whether this is truly the kind of record he wants to make at this point in his career. The bitter 'Waste Away' and the sluggish, Sufjan Stevens-like 'When You Say I Love You' lack the emotiveness of his best songs, as if maybe his heart isn't quite in them. But Owens remains an intuitive pop songwriter, and ultimately 'Chrissybaby Forever' is a fresh slice of Californian good vibrations that arrives just in time for summer.

7

■ DEAN VAN NGUYEN

▶THE DETAILS

▶**RELEASE DATE** Out now ▶**LABEL** Turnstile ▶**PRODUCERS** Christopher Owens, JJ Wiesler ▶**LENGTH** 54:02 ▶**TRACKLISTING** ▶1. Intro ▶2. Another Loser Fuck Up ▶3. Music Of My Heart ▶4. Coffee And Tea ▶5. Me Oh My ▶6. Heroine (Got Nothing On You) ▶7. What About Love ▶8. Out Of Bed (Lazy Head) ▶9. Selfish Feelings ▶10. Waste Away ▶11. Susanna ▶12. When You Say I Love You ▶13. I Love You Like I Do ▶14. Inside Out ▶15. Come On And Kiss Me ▶16. To Take Care Of Myself Again ▶**BEST TRACK** Me Oh My

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FILM

Jurassic World

At last, a sequel to Spielberg's 1993 dinosaur adventure that actually does it justice

Arriving 22 years after the original *Jurassic Park*, *Jurassic World* is designed as a direct sequel to Steven Spielberg's 1993 adventure. The pair of inferior follow-ups, 1997's *The Lost World: Jurassic Park* and 2001's *Jurassic Park III*, aren't so much scrubbed from franchise history as tactfully set aside – they take place on a different island, *Jurassic World*'s director Colin Trevorrow has explained, whereas his film returns to Isla Nublar, the rock off the Costa Rican coast where Richard Attenborough's John Hammond once dreamed of creating an awe-inspiring dinosaur theme park.

When Trevorrow's film – which Spielberg executive produced – begins, this dream has finally been realised. Isla Nubar is now home to Jurassic World, a futuristic uber-zoo stuffed with stegosaurus, triceratops and various other prehistoric wonders. Hammond is honoured with a bronze statue in the welcome area. The park is run by stiffly efficient operations manager Claire Dearing (*Spider-Man 3*'s Bryce Dallas Howard). Claire is so obsessed with her job she doesn't even take time off when her two young nephews (Ty Simpson and Nick Robinson), who she hasn't seen in seven years, come to visit.

▶DIRECTOR
Colin Trevorrow
▶IN CINEMAS Now

At first, the film feels affable but a bit mechanical. It's obvious some form of dinosaur-based danger will force Claire to bond with her nephews; and it's equally clear *Guardians Of The Galaxy* and *Parks And Recreation* star Chris Pratt's Owen Grady, a charismatic and oh-so-manly dinosaur trainer, will eventually woo her. Thankfully, a slightly tepid opening stretch gives way to prickly excitement when the park's prized exhibit, the Indominus Rex, escapes from her enclosure. This monstrous hybrid dinosaur, concocted in the park's laboratory to boost visitor numbers, is a terrifying creation boasting both brawn and brains. She can hide from heat sensors, change colour at will and kill anything that crosses her path.

Once this fearsome beast is on the rampage, *Jurassic World* turns into a thrilling fight for survival between the genetically modified super-dino and Claire, Owen, her nephews and a small group of park employees who choose to stay and help rather than flee.

When a preview clip featuring Pratt and Howard's characters was released last month, *Avengers* director Joss Whedon branded its depiction of gender roles "'70s era sexist", but as the film progresses, Claire becomes less brittle and more badass, and ultimately a match for the heroic Owen. Factor in some nostalgic references to the first *Jurassic Park* – which it would be a shame to spoil here – and *Jurassic World* feels even more satisfying. It may not match the audacious entertainment of the original, but this is the first sequel to do Spielberg's '90s classic any real justice. ■ NICK LEVINE

8

CINEMA/DVD

Hustlers Convention

Considering it was credited to a non-existent artist and was withdrawn from sale before many people had knew it existed (Kool And The Gang appeared on it without their managers getting paid; a lawsuit ensued), Lightnin' Rod's 'Hustlers Convention' has had a phenomenal impact. In this documentary, cultural historians, poets and rappers (including KRS-ONE, Chuck D and Ice-T) help explain how the 1973 gangster-pimp cautionary-tale concept album was a bridge between the black arts movement and hip-hop. Manchester director Mike Todd's film focuses on 'Hustlers...' maker – Jalal Nuriddin of '60s Harlem collective The Last Poets – but the interviewees' ideas head down fascinating tangents. A big story, even if the telling is sometimes as enigmatic as the record itself. ■ ANGUS BATEY

7

DVD

The Wrecking Crew

"We came in wearing Levi's, T-shirts, smoking cigarettes. People said, 'They're gonna wreck the business!'" Drummer Hal Blaine's memory of the origins of The Wrecking Crew – the 20-strong group of session musicians who played on records by The Beach Boys, The Byrds, Phil Spector and others – sets up this documentary from Denny Tedesco, whose father Tommy was the Crew's crack guitarist. Tommy died in 1997, and alongside remembering these extraordinary players, the film – originally released in 2008 and now reissued – is a love letter from father to son. Tedesco's inexperience and low budget are obvious at times, but *The Wrecking Crew* illuminates a fascinating time in rock'n'roll history. ■ BEN HOMEWOOD

8

FILM

Age Of Kill

This British thriller follows a secret-service sniper (former *EastEnder* and Spandau Ballet bassist Martin Kemp) who has been blackmailed into carrying out six assassinations. An unsettlingly topical sub-plot about a far-right leader (Nick Moran, *Lock, Stock And Two Smoking Barrels*) trying to give his street-thug party a veneer of electoral credibility is provocative, while *Vera Drake*'s Phil Davis is reliably excellent as a spymaster on the skids. But a surfeit of clichés and the drawbacks of a tiny budget are problematic. A couple of tries at *Bourne*-style confined-space combat prove it can't be done well on the cheap, and the lack of car chases or sufficient extras to populate the London street scenes become a distraction. ■ ANGUS BATEY

6

CINEMA

Gascoigne

Paul Gascoigne's tears when England lost to West Germany in the semi-final of the 1990 World Cup made him a national treasure. Since then, the 48-year-old's life has unravelled publicly, but this film from British TV documentary maker Jane Preston tells the story in his own words. The first portion lovingly remembers the highs – Gazza taking an ostrich to training and playing against Argentina's Diego Maradona when both players were drunk. Dealing with weightier subject matter – alcoholism, marital problems, phone hacking – the second half feels fleeting, but Gascoigne's candour is striking. More than a reminder of a football genius, *Gascoigne* is a moving portrait of a fame-damaged man trying to rebuild his life. ■ DAN BRIGHTMORE

7

Damon Albarn pumps up the crowd in Blackpool

NME GIG OF THE WEEK

Blur

Empress Ballroom, Blackpool

Wednesday, June 10

The re-energised Britpop heroes prepare for Hyde Park with a biblical show

PHOTOS: ANDY HUGHES

Barely two songs into Blur's two-hour Blackpool warm-up show for Hyde Park, and it's total chaos. During 'There's No Other Way', the surging crowd causes the barrier to come apart at the front, and the reconciled four-piece are forced offstage.

Guitarist Graham Coxon lobs his plectrum in obvious frustration, while Alex James lights up a cigarette. "We'll be back in five minutes while they fix the problem," apologises the bassist between resigned puffs. Even without sound – or indeed the main attraction – the audience bellow the lyrics: "*There's no other way/There's no other way/All that you can do is watch them play*". Blur in 2015 is a communal love-in.

Pre-interruption, they blaze out of the traps, their arrival heralded by jangly ice-cream van music versions of 'Greensleeves' and 'Teddy Bears' Picnic' – a sign that while surprise comeback album 'The Magic Whip' may be infused with the spirit of the Far East, there's still something parochially British about this band. Opening with new track 'Go Out', Damon strides on wearing novelty 'Blackpool' sunglasses, relishing the camaraderie, conspiratorially whispering into his comrades' ears, trading licks with Graham and goofing around with Alex. Part of the thrill of being a Blur fan now is not knowing where this will go. After numerous aborted attempts, 'The Magic Whip' was carved out of a surprise five-day session in Hong Kong. Where next for them? Will these gigs before the upcoming Hyde Park appearance be their swan song?

Blur's records have always luxuriated in a sense of place, and the exotic locale of 'The Magic Whip' – their first since 2003 – is reflected in the neon ice cream signs they perform in front of. A fan in the front row holds up a banner that reads "Flew in from Hong Kong". With the barrier safely erected again, they resume 'There's No Other Way', with Damon full of confrontational fire, arms aloft like he's scored the winner in the World Cup Final.

A four-piece horn section greets the arrival of Coxon-showcase 'Coffee & TV', which the diffident indie icon sings while staring at his shoes. It would have once seemed more likely for Damon to cover 'Wonderwall' than bury the hatchet with Graham, so it's heartening to see the Britpop legends brimming with bonhomie, especially when Damon puts his head on Graham's chest after 'Beetlebum'. The dubby 'Thought I Was A Spaceman' successfully boosts their arsenal, before the punky 'Trouble In The Message Centre' sees Damon eyeballing the crowd with a 'did you spill my pint?' gaze, before jumping into the baying throng, who paw at him like he's their first meal after Lent.

'Tender' is an anthemic tear-jerker somehow lent added gravitas by the passing of time. "How are you feeling now?" asks Damon rhetorically afterwards. "Do you want some more or should we just fuck off?". The reaction that meets 'Parklife' makes it predictably cacophonous. As Damon gamely drops his aitches, you realise the *TFI Friday* '90s comeback is already in full swing. It's followed, brilliantly, by 'Song 2', which prompts pogoing so extreme you fear for the barrier again.

For the encore, they revisit 1995's 'Stereotypes', which Damon introduces by saying, "I think this song was written about Blackpool." It's either a compliment or a white lie. The disco bass of 'Girls & Boys' incites more mass jumping. It illustrates brilliantly Blur's alchemy: in the lyrics, you can't tell whether Damon is sneering at the Shagaluf 18-30s experience or gleefully celebrating it. As it drops into a breakdown that recalls the Pet Shop Boys' 1994 remix,

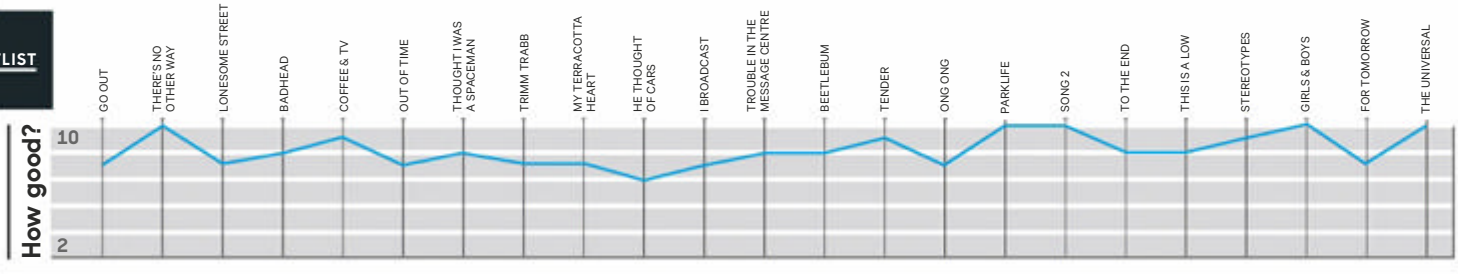
DURING 'THE UNIVERSAL' MATES ARE HUGGED AND TEARS STREAK DOWN FACES

THE VIEW FROM THE CROWD

Tom Moore, 24, Barrow-In-Furness
"It was the best gig I've ever been to in my life. The highlight was 'Tender'. It was an unreal, emotional experience."

Beth Wilson, 21, Warwick
"I thought it was great. Blur are legends and can do no wrong. I've never seen them before but they're one of my favourite bands. I cried during 'Tender'!"

Lewis Cross, 30, Manchester
"I thought they were fucking amazing. Graham Coxon is in a different class. He smashed it. Their new album is incredible, and might be their greatest. They're on the best form than they've ever been."



Graham, Damon, Alex and Dave onstage in Blackpool

there's also a timely reminder that Blur's rise coincided with the gay indie scene of the '90s, and this tune was a stalwart of haunts like Popstarz. Even Alex James's poker face is ruffled by the mayhem.

When they close with 'The Universal' – now safely rescued from British Gas advert purgatory – mates are hugged and tears streak down faces. The fans – ranging from feathercut-sporting teens to gnarled Britpop survivors who fondly remember the likes of Salad and Mansun – realise they've been part of something special. There's a kinetic sense of spontaneity and fun to Blur's recent actions, with the band having mounted a Twitter-based treasure hunt for fans to find a Blur Manga comic book earlier in the day, like an indie remake of *The Goonies*. Their reformation is built on solid foundations. Will there be another album? As the crowd enthusiastically sing at the end, "*It really, really could happen*". ■ GARY RYAN

10

MORE GIGS

Health
The Dome, London
Tuesday, June 9

In London for their first UK show since 2013, Health don't so much come back with a bang, as a multi-sensory sucker-punch. Strips of light flash behind the stage, and multi-instrumentalist John Famiglietti bounds on like a pilled-up aerobics teacher, windmilling his waist-length hair. First, the LA quartet reacquaint the crowd with the electronic noise of old cuts 'Crimewave' and 'Die Slow'. The tracks from upcoming third album 'Death Magic' are even more intense. 'Stonefist' pits tribal drums against washes of keyboard and 'New Coke' has Jake Duzsik singing like Neil Tennant against grizzled synths. A 30-second encore of white noise track 'Girl Attorney' caps a hellish return.

■ LISA WRIGHT

9

Perfume Genius
Royal Festival Hall, London
Wednesday, June 10

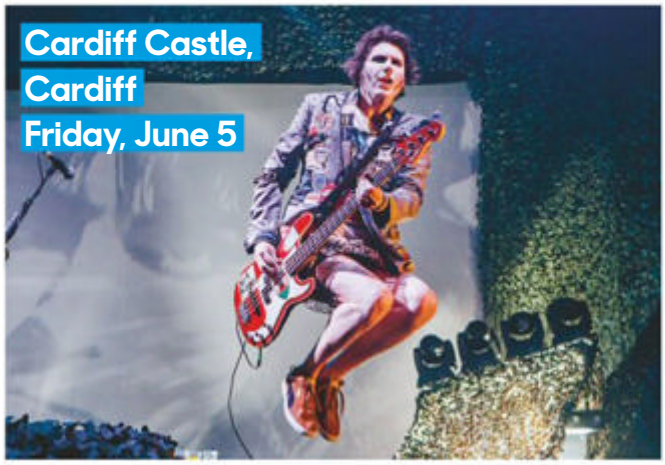
Stood before 2,500 seated devotees, Mike Hadreas, aka Perfume Genius, is dressed in a suit jacket, short trousers and heels. With lips painted red, he looks like a pageboy who wanted to be the bride. "This is like a weird assembly," he says, noting the surroundings at his biggest ever UK show. "I'll make it extra weird." Hadreas dances like he's at carnival to 'Longpig' and lets rip with a blood curdling scream on a cover of Mary Margaret O'Hara's 'Body's In Trouble'. He even skips one song, deciding it's not "nasty" enough. Once defined by broken piano ballads, tonight, Perfume Genius is defined by intense oddness.

■ DAVID RENSHAW

8

Manic Street Preachers

Cardiff Castle, Cardiff
Friday, June 5



The Blackwood legends play dark masterpiece 'The Holy Bible' in full – plus added "dancing and shit"

The contradictions in the Manic Street Preachers' words and deeds are part of their nature, the party line goes. This handy get-out clause has been repeatedly invoked by the Blackwood band throughout their 27-year career, over the course of which they've turned into a heritage rock act. A peculiar, unpredictable heritage rock act, though, and one that can fill Cardiff Castle to its 10,000 capacity with the promise of a complete run through their most disquieting record.

'The Holy Bible', released in 1994 before Richey Edwards' disappearance, was probably not written with a mind to being performed at concerts with Portaloos and burger stalls. Troubled, troubling examinations of myriad topics including genocide and anorexia, it sits uneasily with the notion of rock music as mass entertainment – making this last date of the current section of the Holy Bible tour an odd, contradictory spectacle.

SETLIST

- ▶Yes
- ▶Ifwhiteamericatoldthetruthforonedayit's worldwouldfallapart
- ▶Of Walking Abortion
- ▶She Is Suffering
- ▶Archives Of Pain
- ▶Revol
- ▶4st 7lb
- ▶Mausoleum
- ▶Faster
- ▶This Is Yesterday
- ▶Die In The Summertime
- ▶The Intense Humming Of Evil
- ▶PCP
- ▶The Everlasting
- ▶Motorcycle Emptiness
- ▶Walk Me To The Bridge
- ▶Condemned To Rock'N'Roll
- ▶If You Tolerate This Your Children Will Be Next
- ▶Sex, Power, Love And Money
- ▶Your Love Alone Is Not Enough
- ▶Removables
- ▶You Stole The Sun From My Heart
- ▶Golden Platitudes
- ▶Land Of My Fathers
- ▶You Love Us
- ▶A Design For Life

Those holding Welsh flags and inflatable guitars aloft to 'Ifwhiteamericatoldthetruthfor onedayit'sworldwouldfallapart' might have miscalculated the mood by several miles, but overall the Manics make a fair job of creating good vibes from extremely bad ones. "These aren't exactly garden party anthems, but we're gonna fucking do it, aren't we?" Bradfield says. 'Revol' and 'Faster' have anthemic qualities that belie their lyrics, and Nicky Wire's acknowledgement that "this album couldn't have been made without our greatest lyricist ever, Mr Richard Edwards" gets obvious but justified applause.

Bradfield describes the set's second half as "all dancing and shit". Divisive MOR number 'The Everlasting' is an odd introduction, but 'Motorcycle Emptiness' gets a whole field whooping it up. The schism in the Manics' fanbase between the army surplus'n'eyeliner crew and the beery lad faction is infamous, but it's hard to begrudge the latter bellowing along to 'You Stole The Sun From My Heart' while their counterparts take a piss.

The singalong factor peaks with 'A Design For Life', fireworks erupt and Bradfield smashes his guitar with endearing awkwardness. A gig of two halves in every sense. ■ NOEL GARDNER

7

ANDY FORD

Field Day

Victoria Park, London
Saturday, June 6 – Sunday, June 7

Punk icons old and new inspire and amaze in the east London sunshine

Savages, Patti Smith (below) and Eagulls (left)

"Be healthy! Be strong! Have no fear! Be free!" yells **Patti Smith** from Field Day's main stage, arms outstretched like a priest addressing their congregation.

The 68-year-old is in east London to play her revered debut 'Horses' – which turns 40 in December – in full. Its electric, unifying power is palpable from the first notes of opener 'Gloria', joy spreading through a huge crowd who sing its "*G-L-O-R-I-A*" line lovingly back at her. The leisurely 'Redondo Beach' and 'Free Money' lead into the glorious 'Land...' sequence, which is propelled by powerful guitar from Lenny Kaye who, along with drummer Jay Dee Daugherty, played on the record. Smith dedicates 'Elegie' to "all the people we've lost", before calling out the names of departed friends – including Robert Mapplethorpe and Lou Reed – and silencing the enraptured audience.

"We did it!" she exclaims at the end, bowing as her band reach a climax. It's an emotional masterclass, and even when Smith botches 'Break It Up''s intro, her apology ("I never do anything perfect. I only fuck up perfect") is met with rapturous applause.

The encore includes dedications to Brian Jones (The Who's 'My Generation') and PJ Harvey ('Dancing Barefoot'), after which the singer jokes: "Excuse me, I'm hyperventilating a bit. I am 97 years old, after all!"

PATTI SMITH DELIVERS AN EMOTIONAL MASTERCLASS

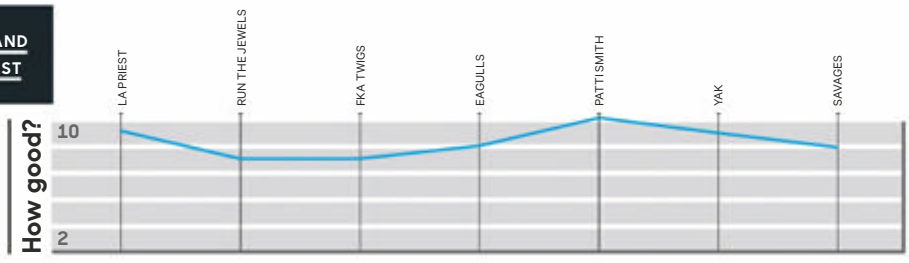
Laughs are harder to come by in the Shacklewell Arms tent. All in black and with her hair slicked severely back, **Savages**' Jehnny Beth is talking politics. "I know these are hard times," she says, referring to last month's Conservative election victory. Her words add gravitas to 'Fuckers'' vicious repetitions of "*Don't let the fuckers get you down!*". After a punishing one-two of 'City's Full' and 'Shut Up' the quartet preview five new tracks. Beth dances jerkily through clouds of smoke during the rumbling 'Sad Person' and the slow 'I Need Something New' opens with the singer calling "*I need something new in my ears*" before drummer Fay Milton fires up a drumbeat that sounds like someone trying to escape from a cupboard. 'Slowing Down The World' is the biggest surprise: despite Beth's wail, it's funkier than anything Savages have done before, a light amid the darkness.

Eagulls' set is equally unforgiving. The Leeds punks rage through tracks from 2014's self-titled album, with 'Yellow Eyes' and 'Nerve Endings' crashing especially loudly. In stark contrast, **LA Priest** (aka Sam Eastgate) arrives loaded with good-time vibes. Dressed in green silk pyjamas, the ex-Late Of The Pier frontman darts about playing synths, guitar and samplers.

Poor sound prevents **Run The Jewels** from scaling similar heights, but Killer Mike and El-P show totemic presence, bouncing around during 'A Christmas Fucking Miracle'. **FKA Twigs** suffers from an equally muddy PA, but wows with body-popping dance moves throughout the sultry 'Papi Pacify'.

London trio **Yak** provide one final chance for the crowd to lose their inhibitions. Frontman Oli Burslem leaps offstage during the cacophonous 'Hungry Heart', rubbing his guitar along the hands of the front rows. Before the primal 'Smile', he pauses to retune and jokes, "No-one wants to hear an untuned guitar in such a professional environment." As an abridged version of 'Distortion' builds to a close the singer echoes Patti Smith when he cries "*Don't be afraid any more*". A fitting tribute to a punk icon. ■ RHIAN DALY

BAND LIST



8

MORE GIGS

The Bohicas
The Soup Kitchen, Manchester
Monday, June 8
It's the last night of The Bohicas' first headline tour and frontman Dominic McGuiness is in high spirits. "You put the exclamation mark at the end of 'fucking brilliant!'" he tells the crowd, before the irresistible 'To Die For' summons The Hives' clattering spirit. A blur of leather and denim, the Essex quartet tear through most of upcoming debut 'The Making Of', including the titanium riffing of 'Where You At' and the ballsy 'XXX'. McGuiness – the younger brother of blues rocker Eugene – drops lyrical clichés like cigarette butts ("*I get high/I get low*"), but this is music for the hips rather than the head. The punked-up 'Swarm' proves exactly that, climaxing in a pile-up of guitars.
■ GARY RYAN
7

Rat Boy
Dublin Castle, London
Tuesday, May 27
"Fuck off now!" Jordan Cardy says, picking himself up from a heap of stage invading fans at the end of the punked up raps of debut single 'Sign On'. The 19-year-old Essex singer known as Rat Boy – who snarls like Jamie T – clears the stage so he and his three bandmates can continue, but the crowd aren't finished yet, pushing and shoving through a mid-section featuring the shabby hip-hop of 'Sportswear'. Closer 'Money' sees another bundles of bodies cram onto the tiny stage, limbs drunkenly flailing to the cut-and-paste, urgent punk that rumbles around the room. It's a riot, and one that looks set to follow Rat Boy wherever he goes.
■ RHIAN DALY
8

BEN BENTLEY, EMMA VIOLA LILJA

Wild Life

City Airport, Brighton
Sunday, June 7

Disclosure take their clubnight into the open air, with The Wu-Tang Clan and Jamie xx in tow

When **Disclosure** started their Wild Life club night in 2012, a year before releasing debut album 'Settle', they had little ambition beyond jokingly encouraging punters to wear animal costumes. What began as low-key east London parties grew last year into a summer-long roadshow that saw acts including New York rapper Joey Bada$$ and Wu-Tang Clan MC Method Man play festivals and clubs across Europe and America with Guy and Howard Lawrence.

Now, Wild Life has morphed into something bigger. Under blazing Brighton sunshine, the duo from nearby Redhill are launching new album 'Caracal' at their own two-day festival.

The day begins with Peckham producer **Lxury** (aka Andy Smith), who Disclosure unearthed in 2013, producing his debut single 'JAWS'. Grime stars **JME & Skepta** – who, standing in for soul warbler Sam Smith, illustrate the breadth of Disclosure's taste – bring boisterous attitude. A circle pit erupts when **Wiley** tears onstage for 'Too Many Man'. The crowd bounces harder to Skepta's 'Shutdown', which sets the tone for a raucous **Wu-Tang Clan**. In the UK for their first shows since releasing 'A Better Tomorrow', the New York collective seem intent on blowing the soundsystem. "TURN THE MUSIC UP!" they shout repeatedly, during a set that largely avoids new material in favour of rib-shaking classics like 'CREAM' and 'Shame On A Nigga'.

The Clan sneak into **Jamie xx**'s late night show, too, when the producer drops a few seconds of Ol' Dirty Bastard's 1999 Kelis collaboration 'Got Your Money'. Snippets of 'Loud Places', from recent solo debut 'In Colour', are teased throughout, but it's the skittish beats of closer 'Gosh' that impact most.

Disclosure's headline slot comes with an epic new light show that projects splurges of colour onto vast electronic screens, as columns of white light illuminate the crowd. It feels like a spectacle. On elevated platforms on either side of the stage are its masters, Guy and Howard, who introduce six new songs, four featuring guests who sing tonight.

East Londoner Nao belts out the hook on 'Willing & Able', Kwabs adds gloss to 'Super-Ego' and Grammy-winning jazz vocalist Gregory Porter powers through 'Holding On'. But Jillian Hervey of New York future-soul duo Lion Babe eclipses them all. Like an incensed Beyoncé, she stomps out for 'Hourglass' prowling the stage in a silver leotard and black leather platforms.

The song itself is a monster and neither 'Bang That' nor a closing 'Latch' can top it. At the end, Twitter buzzes with reports that the bass can be heard five miles away and Disclosure depart triumphant, the wild noise of their new album still reverberating.
■ JAMES BENTLEY
8

DISCLOSURE SETLIST
- ▶Intro
- ▶White Noise
- ▶F For You
- ▶Hourglass (feat. Lion Babe)
- ▶Grab Her
- ▶Jaded
- ▶You & Me
- ▶Super Ego (feat. Nao)
- ▶Willing & Able (feat. Kwabs)
- ▶Bang That
- ▶When A Fire Starts To Burn
- ▶Voices
- ▶Holding On (feat. Gregory Porter)
- ▶Help Me Lose My Mind
- ▶Latch

Guy Lawrence Q&A

How did the club nights grow this big?
"Back then we mainly wanted people to dress up in wildlife costumes! But now we're at the point where we can host a festival and people will actually come, so we just thought we'd do it. It's crazy!"

The new stuff sounded great...
"Our last UK show was at Bestival last summer, so we wanted to use this as a statement show to show off our new songs."

Who else are you excited to see?
"We're excited about JME & Skepta because they replaced Sam Smith who pulled out after his vocal cord operation. We got a replacement who would really smash it."

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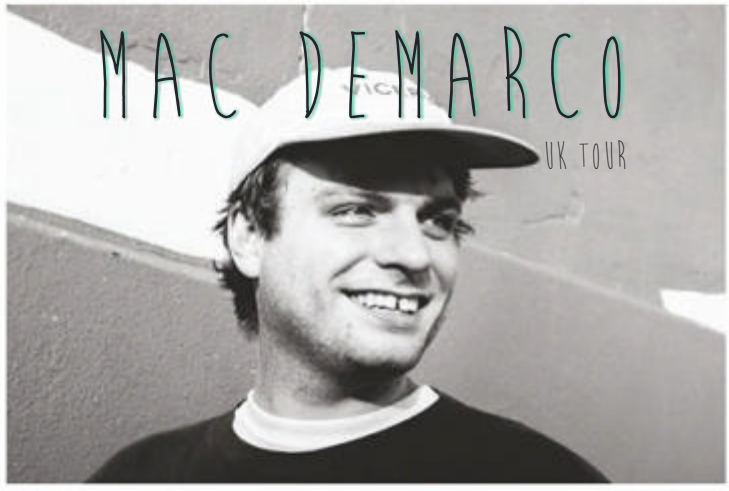

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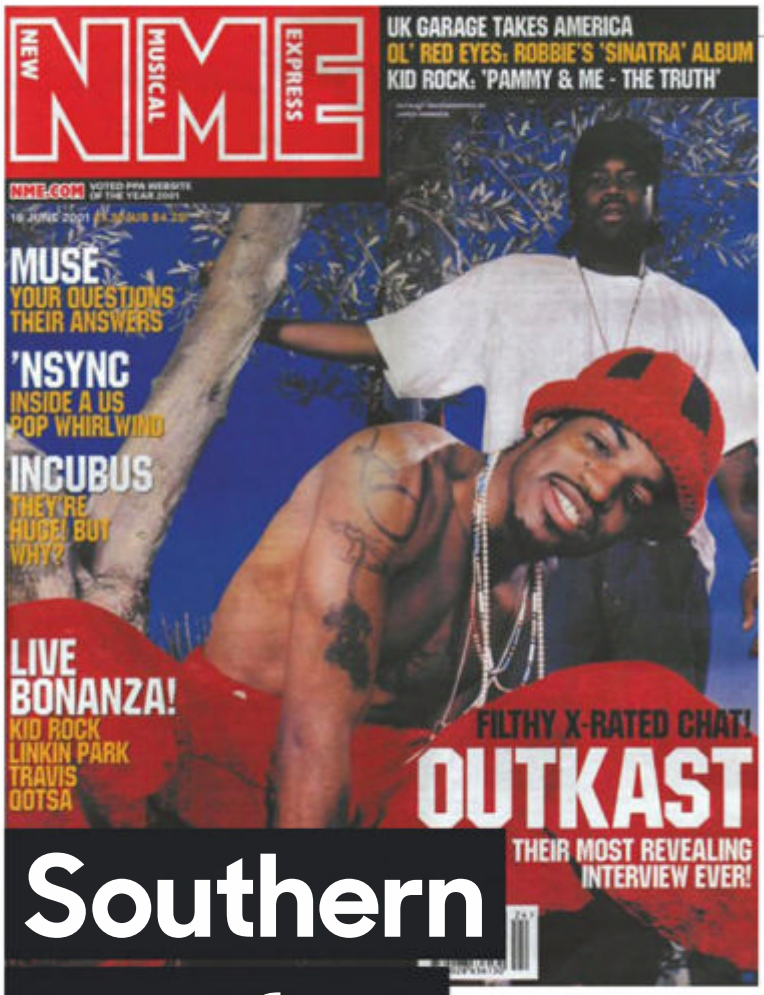
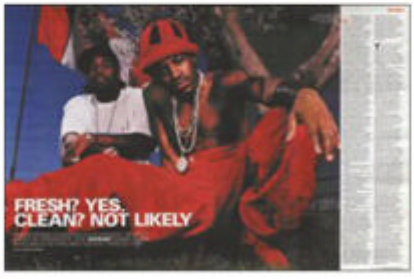


Southern comfort

Atlanta's OutKast talk cross-dressing and space exploration in the wake of 'Ms Jackson"s success

In the green room of German TV show *TV Total* – that night featuring a house band resembling the German Toploader – OutKast are exhausted and flummoxed. But once they hit the stage to play new single 'So Fresh, So Clean' from hit album 'Stankonia', Andre 3000, according to *NME*'s onlooker Sylvia Patterson, "tries everything in his considerable power to turn *TV Total* into Venus, shimmying across the stage dressed in a short, platinum blond wig [and] a pair of high-waisted phosphorescent pink and silver padded trousers", which he later describes as "'Stankonia' pants".

Andre explains that he's started wearing wigs and dresses "'cos you see the saaaame kinda thing on TV, the same style, so you just wanna change that up. Some people be doin' it for the shock value, I be doin' it 'cos I think that shit look right." Meanwhile, he's hoping mankind makes extra-terrestrial contact soon. "There's more than one universe, more than our Milky Way," he says, "so you gotta think there's another one... a Silky Way!"



SO 'N LOVE

NME's Peter Robinson joins 'N Sync on the road in New Jersey, in awe of their stage packed full of explosives, trap-doors, rising podiums and giant spacehoppers. "'N Sync are the conquering heroes of pop in virtually every territory on the planet," Robinson states. Their spectacular live show includes "three fabulous minutes of bucking rodeo action," he adds.

MUSE VS YOU

Muse face *NME*'s *Fannish Inquisition,* where fans send in their questions. Asked if he'd like to become a big rock band or stay cult, Matt Bellamy says, "I'd like to build up a cult and lead them all to a mass suicide," and explains the title of the band's second album, 'Origin Of Symmetry'. "It actually comes from a book about the elegance of the universe," he says, "and how it's all symmetrical in the 11th dimension. They worked out that in 11th dimensional mathematics, everything becomes perfect and unified."

REVIEWED THIS WEEK

Blink-182 - 'Take Off Your Pants And Jacket'

"It sounds like all that sanitised, shrink-wrapped 'new wave' crap that the major [labels] pumped out circa 1981 in their belated attempt to jump on the 'punk' bandwagon. Fuck right off then." ■ STEVEN WELLS

ALSO IN THE ISSUE THIS WEEK

▶Kid Rock claims he's quit his rock'n'roll lifestyle since falling in love with Pamela Anderson.

▶Graham Coxon announces that his new solo album 'Crow Sit On Blood Tree' has a "therapy vibe" and was recorded during "a general Camden psychosis".

▶Garage acts Oxide & Neutrino and Craig David are heading up a new UK invasion in America. "I think Oxide & Neutrino could be huge in America," says US journalist Matt Deihl, " it's just whether they want to do all the work that's needed."

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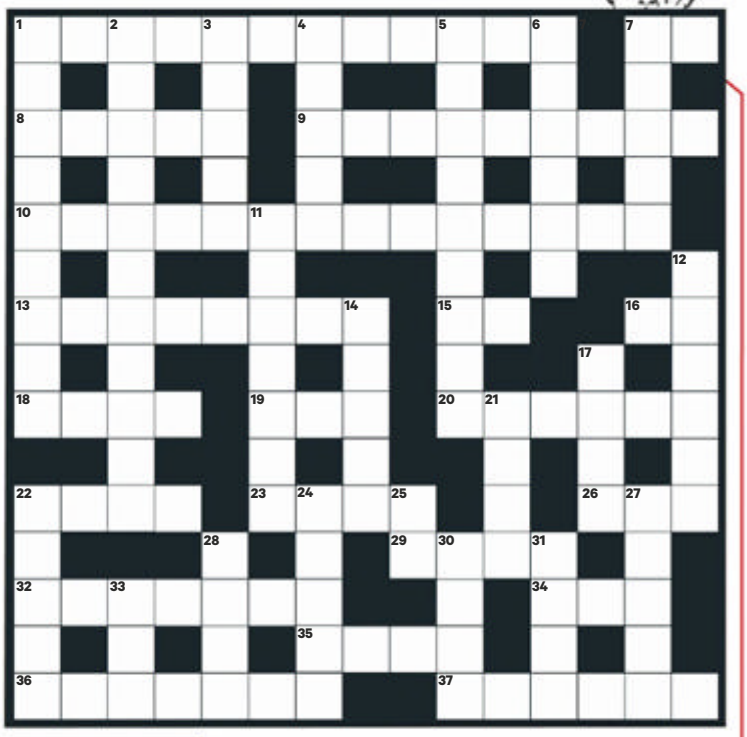

CLUES ACROSS

1 The Wombats to do a Hank Marvin impression for us (2-4-6)
7+27D Execute or be executed with 30 Seconds To Mars (2-2-3)
8 *"Oh my friend you haven't changed / You're looking _____ and living strange"*, from The Libertines' 'Don't Look Back Into The Sun' (5)
9 The time for Hookworms to play is when departing (2-7)
10 Mark Bodine near to breakdown listening to Rod Stewart singing along with Python Lee Jackson (2-1-6-5)
13+37A They played under an old lamp a song that's been 'Handwritten' (8-6)
15+16A Marina And The Diamonds number taken from John Otway (2-2)
18 All girl group going on 'Wild Nights' (4)
19 Black Flag music not so tight on album 'Loose ___' (3)
20 English university is right for bassist with Death From Above 1979 (6)
22 Their 31st, and latest, album is 'Sub-Lingual Tablet' (4)
23 (See 31 down)
26 Django Django single included in this crossword (3)
29 On which to give Pet Shop Boys or Jimi Hendrix a spin (4)
32 The current danger for Vance Joy (7)
34 'Junk Culture' band kept in bottom drawer (3)
35 He has the backing of The Healers (4)
36 (See 5 down)
37 (See 13 across)

CLUES DOWN

1 Hot Chip getting hotter (7-2)
2 Nearly a sour outcome for Morrissey (4-7)
3 American putting America before an unnamed girl (5)
4+12D Sounds like a terrible performance from The View (5-6)
5+36A *"I don't like reggae, oh no, I love it"*, 1978 (9-7)
6 Californians who found themselves 'King Of The Beach' (6)
7 I'd *NME* cutting of '90s band (5)
11 Joe Cocker album found somehow in cargo (7)
12 (See 4 down)
14 They add up to a hip-hop group from New Jersey (5)
17 A brilliant album from Reef (4)
21 Singer songwriter ____ Reader, formerly with Fairground Attraction (4)
22 Stirring the froth with Verve (5)
24 Sounds like *NME* formed a band in Coventry (5)
25 Beach Boys album with a very West Coast sound (1-1)
27 (See 7 across)
28 *"Lose your dreams and you will lose your ____"*, from The Rolling Stones' 'Ruby Tuesday' (4)
30 Bit of a remix track needed to finish off Shabba Ranks' album '_ ___ Naked' (1-3)
31+23A They had an '80s number one with 'Tainted Love' (4-4)
33 How Johnny Rotten gave lip back (1-1-1)

JUNE 6 ANSWERS

ACROSS 1 Danger In The Club, 9 Kindred, 10+27A Keep the Faith, 13 Blue, 15+12A Chain Gang, 16 Tori Amos, 19 Lips, 21 Time, 22 Honey, 26 Us, 28 Burton, 29 Hell, 30 Rat Trap, 31 Free, 32 Alt-J, 33 Gorky's
DOWN 1 Dakota, 2 Nonsuch, 3 Earned It, 4 Indigo, 5 Taking Over, 7 Little Monster, 8 Bee Gees, 14 Wish, 17+11A Ali Farka Toure, 18 Filth Pig, 20+28D Paint It Black, 23+6D Our Eyes, 24 Yankee, 25 Thorn, 31 FFS

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COVER VERSIONS

▶THIS WEEK'S ARTISTS The Parrots

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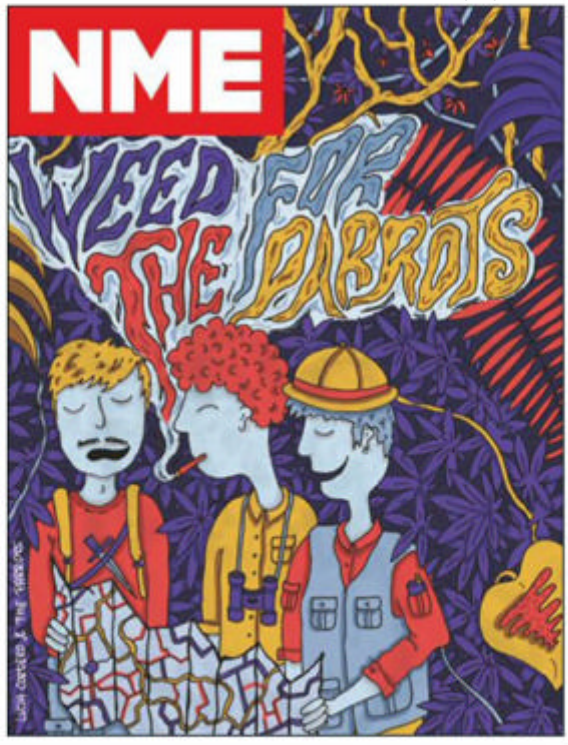

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- Damon Albarn
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- Sleaford Mods
- Ezra Furman
- LA Priest
- Lucy Rose

CAUGHT LIVE

- Muse
- Du Blonde
- The Black Keys
- Pharrell Williams
- Jamie T

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